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From the editor's desk

If your pupils have not learned to square dance, they've been missing part of their education.

This month's subject is one which surely falls within the scope of JUNIOR ARTS & ACTIVITIES. Have you ever participated in square dancing or play-party games? If so, you'll agree (when you have caught your breath) that there is plenty of activity involved. And if you have ever observed an expert caller or square-dance leader in action, there will be no doubt in your mind as to whether he (or she) has mastered one of the specialized Arts.

Most kindergarten and primary teachers take "time out" for singing games, realizing their value. They know that these games release tensions, teach rhythm, provide exercise, and encourage a spirit of friendliness and cooperation. They know how much children enjoy them.

Many teachers of the middle and upper grades feel that their pupils have outgrown these babyish activities, or perhaps they find it difficult to sandwich these extras into a crowded curriculum. At any rate, the singing games are abandoned, and nothing is substituted for them.

Though it is true that many middle-graders may consider themselves too sophisticated or advanced in age to participate in the simplest of the singing games, there are still many song-dances which will delight them. Some of these play-party games involve complicated figures which older children will take pride in mastering. Others have the appeal of humor and strenuous action. These song-games can be played anywhere—indoors or out—as the only accompaniment is the singing of the participants.

Closely related to song-dancing—and somewhat more "grown-up"—is square dancing. For this type of dancing there is usually some sort of accompaniment. Though a square-dance band is ideal and a piano is satisfactory, neither is essential in these days of easily-borrowed phonographs. Some excellent square-dance albums provide the calls as well as the music; other records are available without calls.

Nothing is a better ice-breaker at the beginning of a party than a few play-party games and square dances. These may be followed, if desired, by other forms of entertainment; but whatever follows will be all the more enjoyable because of the exhilaration produced by the earlier activities.

A few physical education periods and a little patience combined with a lot of enthusiasm on the part of the teacher will save instruction time during the actual party. Moreover, these periods of square-dance instruction may pay dividends some time when the teacher is trying to think up a good entertainment idea for the next assembly program. A demonstration square-dance group—unlike the cast of a play—does not have to do any tedious memorizing or attend lengthy rehearsals; its members can easily collect suitable costumes; and they can be depended upon to put on a lively show for the audience and have a wonderful time for themselves.

One physical education teacher of our acquaintance teaches square dancing during the inclement winter weather, then puts on a square-dance competition among grades four through eight each spring. Proud indeed are the winners of that competition.

Don't feel that the square-dance time is time "stolen" from important subjects. The rapid increase in the number of square-dance groups indicates that adults favor this form of recreation. If the present tendency continues, we suspect that most of your pupils will have more occasion to use their dancing skill than their skill in basketball or football.

For teachers who would like to know a bit more about square dancing, we especially recommend *The American Square Dance*, by Margot Mayo, reviewed (together with several other books on the subject) in the Book Shelf department of this month's issue.

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What's New

The new Duo-Fast Pocket Stapler is the same size and shape as your fountain pen, holds 100 staples, comes in five different colors, and sells for \$2.95 complete with 1000 staples. It is manufactured by the Fastener Corporation, Chicago 14, Ill.

The Abatoy, an adaptation of the ancient abacus (counting frame) enables children to see why they carry in addition and borrow in subtraction. This colorful wooden toy was originated by a college mathematics professor for a small boy who had difficulty grasping the abstract ideas of addition and subtraction. It is manufactured by the J. K. Adams Company, Dorset, Vermont.

The Parts-Imparter is a device for presenting parts-of-a-whole concepts such as fractions, decimals, percentage, angles, and sectors. The \$2.00 set includes a large demonstration device and two charts for the teacher plus enough individual devices for practice and drill by twenty-four pupils. It is available from Exton-Aids, Millbrook, N.Y.

The Doll House Decorating Kit includes all the materials for decorating an average six-room doll's house, duplicating in miniature the necessary paint, wallpaper, paste, tiles, and mixing tools. Complete instructions are included with each kit, which is sold for \$2.95 by the R. E. Sigman Company, 526 Lake Street, Oak Park, Illinois.

Three new Burgess electric Vibro-Tool handicraft kits are now on the market. The Master Craft Kit (\$9.95), containing a sharpening stone and nine attachments, may be used for almost any kind of light

(Continued on page 43)

The Magazine of Arts and Crafts Projects and Make and Do Activities

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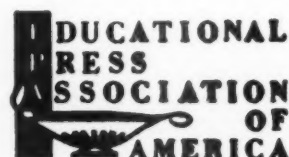
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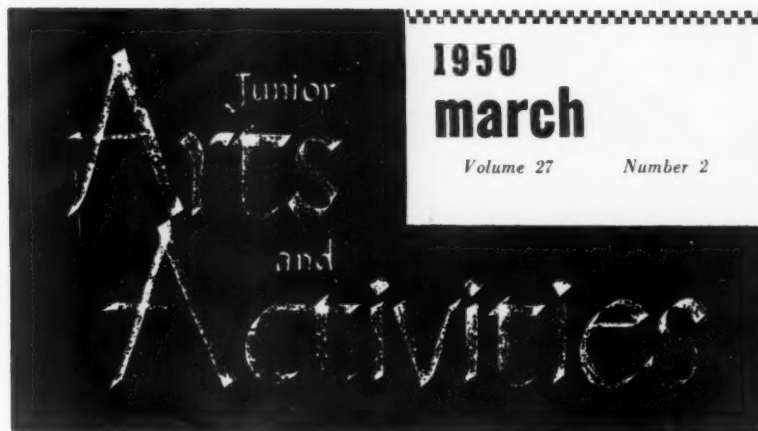
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The circus in the gym

It was a last-minute request, but these third-graders came up with the gayest of circus scenery.

By Jessie Todd, Laboratory School,
University of Chicago



The band teacher and the gym teachers were sponsoring an assembly in the gym. The children from kindergarten through sixth grade were to attend. Children of many age levels had stunts. There were acrobats, comedians, musical numbers, a peppy band—everything to make the occasion gay. An hour before the assembly the band teacher rushed into the art room.

"Could the children make something to brighten up the gym for the assembly?" she asked.

The art teacher quickly explained the problem to the third-graders. The children got busy. The illustrations accompanying this article show some of the results of their work. Each was done entirely by one child. Each illustration was four feet long. In all there were 35 pictures to hang up, pin up, or stand up—any place we could find room.

We used some old dull green paper that had been around for years because it was such a homely color. If the children had used expensive paper and had felt the need of being careful, they would have been cramped in their style.

Their dark and light colors were well chosen. The teacher had explained in a few minutes that they should strive for a striking effect in color and design. The results included roaring lions, acrobats, and funny and weird faces.

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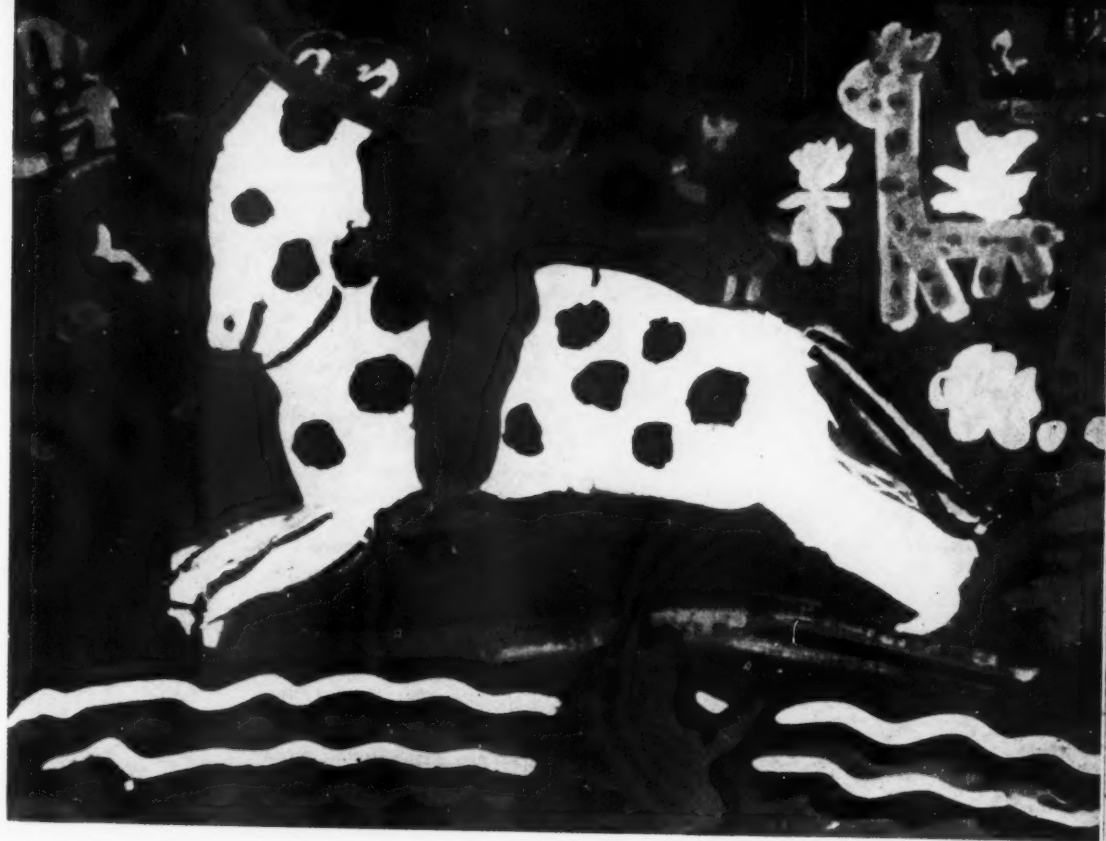
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Written communication

Let your pupils place
themselves in the shoes
of earlier peoples
who have used written
communication,
suggests
Dawn Schneider.

To children in the intermediate grades it often comes as quite a revelation that other people do not write just as we do. They find this an interesting point of departure in the study of various means of written communication. Fortunately, our encyclopedias and other sources of material provide a great sufficiency of reading matter, and an extremely interesting work project can be carried on along these lines.

Accompanying manual projects inject an air of reality to the study. Children are, as a rule, visual minded, and remember best that which they themselves have had some part in producing. It is, therefore, desirable that such manual projects in a unit of this sort should be so planned that the child can place himself in the shoes of other peoples who have used other types of written communication. He can, actually and in his imagination, write as they did. Wherever possible, he will use the same materials.

Illustrated are some special types of writing as they appear today or have appeared in the history of civilization. That of the cave man was done on the stone walls of his cave and employed red ochre and charcoal. The latter may be obtained from bonfires, just as the cave man obtained it, or it may be purchased at art stores. A red ochre crayon may also be purchased. For extreme realism the drawings may be done on flat slabs of stones, but if this does not seem feasible, coarse gray bogus paper will serve just as well.

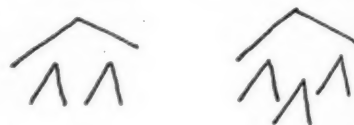
To make a simulated animal skin on which to place your Indian symbols, soak a piece of heavy wrapping paper in warm water until thoroughly wet. Wring out and spread flat to dry. Cut in the shape of a skin. If you desire further realism, make a small frame from four sticks and stretch the skin to the frame, fastening with cord.

Egyptian writing is fascinating. After a thorough study of the many fine color reproductions of tomb paintings which are available, the children will need no further instructions. They may wish to make typically shaped columns, such as were found in the temples. On these they will place the Egyptian hieroglyphics.

Or they may wish to make a sort of Rosetta stone. Leave them alone. They will think of their own ideas.

The cone-shaped book of the early Phoenician traders was made of clay. Small, wedge-shaped tools were used to press in the imprint of each letter while the clay was still soft. The same method is just as suitable for classroom procedure. You may wish to use the same method, also, in the recreating of various Mayan symbols, since these usually appeared carved on stone.

Chinese writing, done with a brush on scrolls, is a delightful project. Show the children how the symbols grew from an earlier form of picture writing. Thus, the symbol at the left below, which shows two women under one roof, indicates the word *quarreling* while the symbol at the right below, which shows three women under one roof, is quite logically *gossip*. Impress upon the children



that a Chinese book is read from back to front, with each page being read from bottom to top and from right to left. The slight expenditure required to secure a real Chinese writing brush from an art supply house would be well worth the money spent.

The illuminated letters of the Middle Ages and Renaissance period were extremely beautiful. As a matter of fact, many of the letters were made so large that they took up an entire page and contained the picture of the story that was to be placed on the printed page—a very popular idea, as many people even of the upper classes could not read and thus were able to find enjoyment and a certain amount of enlightenment just from thumbing through the pages and “reading the pictures,” much as preschool children “read” the comics today. It will surprise you to see how eagerly children try their own hands at illuminating letters. You might substitute for the usual modern writing implements sucker sticks or meat skewers dipped in ink when doing the regular script.

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Then, using a generous supply of gold ink and brilliant colors, decorate the capital letters heading each paragraph or sentence with pictures,

scrolls, flowers, vines, and the like.

A great deal of interest has arisen in late years over the discovery of stone markers purported to have been

left by early Norse exploration parties, long before Columbus was born. The writing shown on these markers

(Continued on page 47)

A balanced aquarium

A science activity
for the
spring months
by J. M. Brown

If you have never had an aquarium in your classroom, your pupils have been deprived of many interesting experiences with plant and animal life. Spring is the best time to start an aquarium, and March is a suitable month to begin preparations.

Container

Any large glass jar is satisfactory if an inexpensive aquarium is desired. Since the curved side distorts the shape of the plants and animals it has an obvious objection. A rectangular storage battery jar may be used, but it will not hold many specimens.

A permanent tank can be made from pieces of heavy window-pane. The size of the tank will vary according to taste, but 1' by 1' by 2' is suggested. Two pieces of glass 1' by 1' and three pieces 2' by 1' will be needed. In order to reinforce the container, a metal frame made from strips of heavy tin an inch wide should be constructed by a tinsmith. The frame should be made so that it reinforces the four bottom and four corner edges and runs around the top to keep the sides and ends rigid. After placing the glass in the frame, the inside corners should be well sealed with aquarium cement, which may be purchased from hardware stores or mail order houses.

If a metal frame cannot be made, obtain a baking pan approximately the size of the aquarium desired. The pan should have sloping edges. The glass for the tank should be cut so that the container when completed will fit into the pan. Attach all edges with strips of two-inch adhesive tape and seal the inside corners tightly with aquarium cement. Set the glass tank in the pan and fill around the edges with plaster of Paris. When it sets, the plaster of Paris will hold the container together firmly. A strip of tape around the top of the outside will give it additional strength.

Caution: Unless your aquarium is very well and strongly made and absolutely watertight, it will not be satisfactory. It should be tested for a day or two before being stocked.

Cleaning and Stocking the Aquarium

Wash the tank thoroughly with warm salt water after the cement has had a day or two to set. Rinse with

clear water. Thoroughly wash enough coarse sand or fine gravel to fill the tank to a depth of approximately two inches. Add enough clean pond water to fill the tank. If tap water is used it should stand a day or two before adding plants and animals. A few shells and larger stones will improve the appearance of your aquarium.

In some districts the required water plants may be found locally. Duckweed, Canadian water-weed, and arrow-head are satisfactory. If you have to order plants from a scientific supply house, ask for Elodea, duckweed, or cabomba, stating the size of your aquarium. Duckweed will float on top of the water. The others may be anchored by placing a few small stones over the roots.

In order to have a balanced aquarium, both plants and animals are required. If goldfish are available they are quite satisfactory. However, it is much more interesting to collect a few minnows. Usually it is not advisable to have more than two inches of fish per gallon of water.

A few snails are essential in your aquarium since they feed on the green scum (plants called algae) which forms in the tank. The algae grow rapidly in direct sunlight, therefore your aquarium should be placed so that it receives indirect sunlight, or direct sunlight for only a short period during the day. If the water turns greenish, more snails should be added or the aquarium should be exposed to less direct sunlight.

A couple of small clams will also act as scavengers, and are interesting to observe. Both clams and snails may be picked up locally, but can be ordered from a supply house.

If the aquarium is large enough, a salamander, small frog, or turtle may be added. *A raised section of stones is then needed to permit them to come up for air.* If tadpoles can be found, a few may also be added. *It is unwise to overstock the tank with animals.*

Feeding and Maintenance

Over-feeding is the most frequent error in an aquarium. Three times a week is sufficient for the fish. Prepared fish food is often used but boiled white of egg or cooked oatmeal may be substituted as food for goldfish. Chopped earthworms, raw

beef, or cooked liver will do for minnows. Considerable experimentation will often be necessary before the correct amount of food can be determined. Get a small package of turtle food for the turtle or supply newly-killed flies. *Remove all uneaten food a few minutes after feeding.*

WHEN IS THE AQUARIUM BALANCED? The plants supply oxygen for the animals and the animals supply carbon dioxide for the plants. Your aquarium will be balanced when the needs of both are filled. If the fish come to the surface frequently it is a sign that they are not receiving enough oxygen. There are too many fish or not enough plants. If the plants are eaten rapidly there are too many animals. Cloudy water usually indicates decaying plants or uneaten food. If your aquarium is balanced it should not be necessary to change the water for many months. Dead plants and animals should be removed immediately.

Sometimes a glass lid is placed over the tank. Why will this not kill the plants and animals if the aquarium is balanced?

Observations

1. Observe the fish eating and breathing. How do they propel themselves? What fins are used for balance, for turning, for ascending, and descending?
2. Observe the snails extending from the shell. How do they move, breathe, see, and eat?
3. Observe the movement of tadpoles and compare with the fish. Which pair of legs appears first? What happens to their tails?
4. Have frogs and salamanders claws on their toes? Compare with a toad.

A Few Don'ts

1. Don't use a dirty container.
2. Don't overstock.
3. Don't overfeed.
4. Don't leave dead plants and animals in the tank.
5. Don't leave the tank in too much direct sunlight.
6. Don't leave uneaten food in the tank.
7. Don't put cray fish in your aquarium.

St. Patrick's Day pins

By Imogene Knight

Cut 8 sheets of newspaper $2\frac{1}{2}$ " x $2\frac{1}{2}$ " for the shamrock or $1\frac{1}{2}$ " x 3" for the pipe. Paste them one on top of the other. When these have dried for about 15 minutes trace the shamrock or the pipe on the top and cut out very carefully, as wet paper tears very easily.

From the back, shape the leaves of the shamrock, pressing them down with a blunt stick or the smooth part of a nut pick. Round the edges slightly.

If you are making the pipe, shape the bowl and run the tool down the

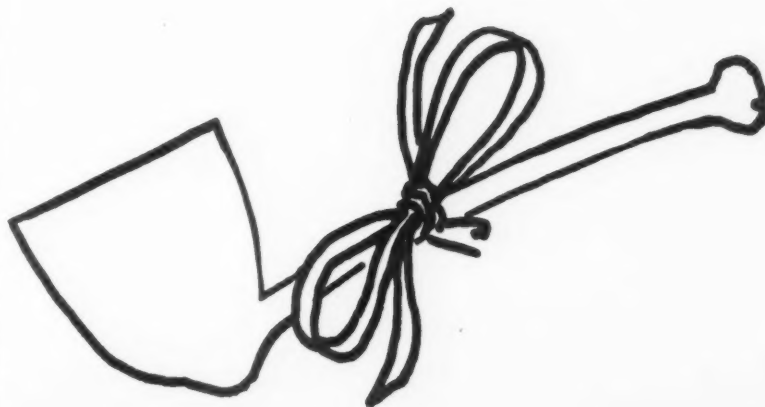
stem once so it will be slightly rounded. Let dry thoroughly.

Paint the shamrock green or the pipe white.

Make a small bow of ribbon or crepe paper $7\frac{1}{2}$ " long—tie it tightly in the center and then tie it to the shamrock or pipe. Use white on the shamrock and green on the pipe.

Fasten a pin to the back where you tied the bow on.

These make nice tray favors or can be pinned to a nutcup or place card.



Copper craft in our first grade

"The youngest children can produce attractive plaques from copper foil," says Toni Cherpes, first grade teacher,

Dimondale, Michigan.

To most of the children in the room copper meant nothing more than the copper coins which they spent at the corner store. When the fall hunting season arrived, several children said that their fathers had gone to the Upper Peninsula, and mention was made of the Copper Country. We talked about the Copper Country in an informal way. I explained that for two generations copper had been mined abundantly, but that almost all of the mines were abandoned now. The Keweenaw peninsula, which is commonly known as the Copper Country, is like a little finger pointing crookedly up at the very top of the Upper Peninsula of our State of Michigan.

I felt that in order to appreciate the real beauty and texture of copper, the children needed to handle some of the metal. We talked about things

that could be made out of copper, such as kettles, serving trays, and ash trays. When I explained that we could get some copper which was thin enough for them to handle, they decided they would like to make some pictures.

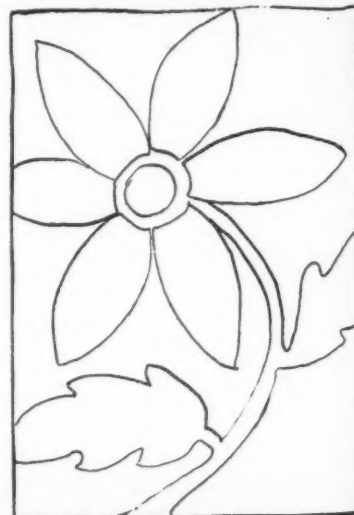
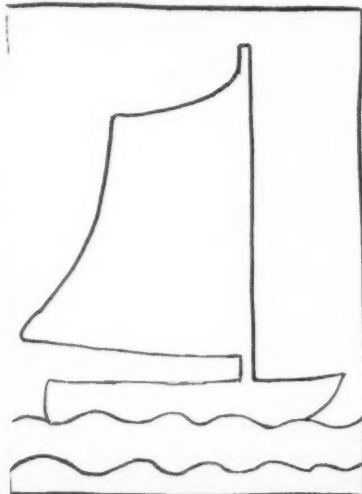
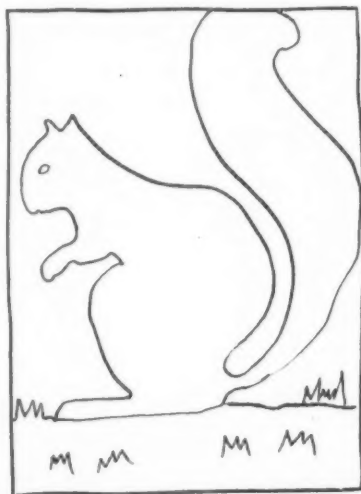
I ordered the copper foil and eustacian pins. We cut the foil into pieces $3\frac{1}{2}$ by 5 inches. I made three different designs and let the children trace them onto their foil. I felt that in this case it was permissible to depart from the accepted creative ideal inasmuch as the object of our work was to become acquainted with a new material rather than creative design. Additional materials which we used for finishing the pictures were $\frac{1}{4}$ inch plywood pieces (4 by 6 inches in size), eustacian pins, and shellac.

We experimented with tools. The children used nut picks, nail heads,

hammers, an old ball point pen, and plastic holders used for serving corn-on-the-cob. The children would try a tool and then decide to try another one. Soon they had eliminated all the tools except the corn holders. These had plastic handles, were short, and the children could get a good firm hold on them.

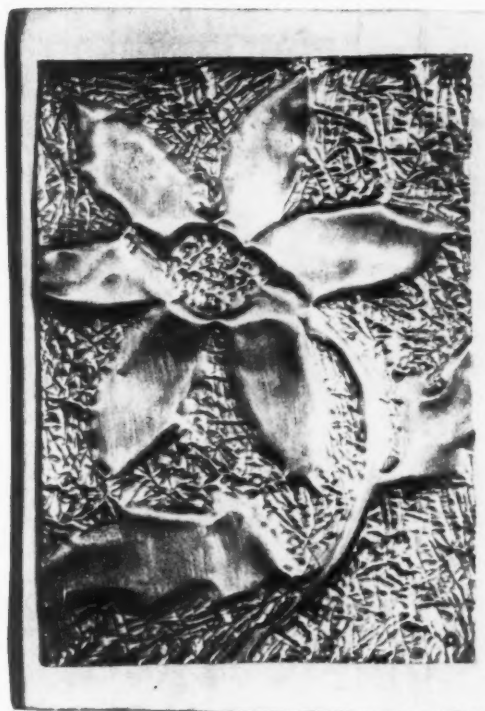
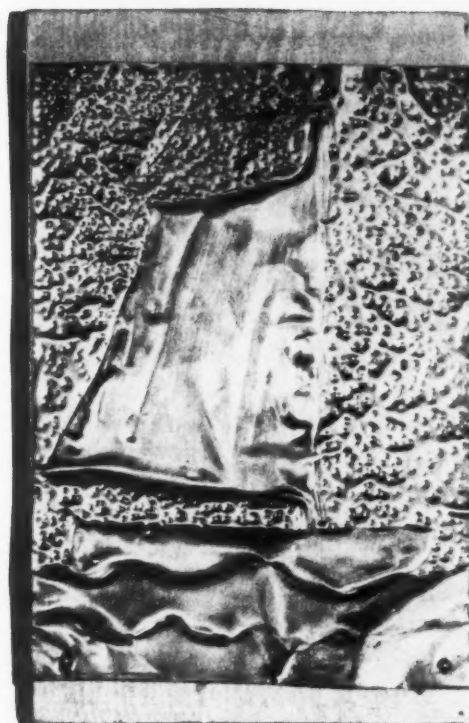
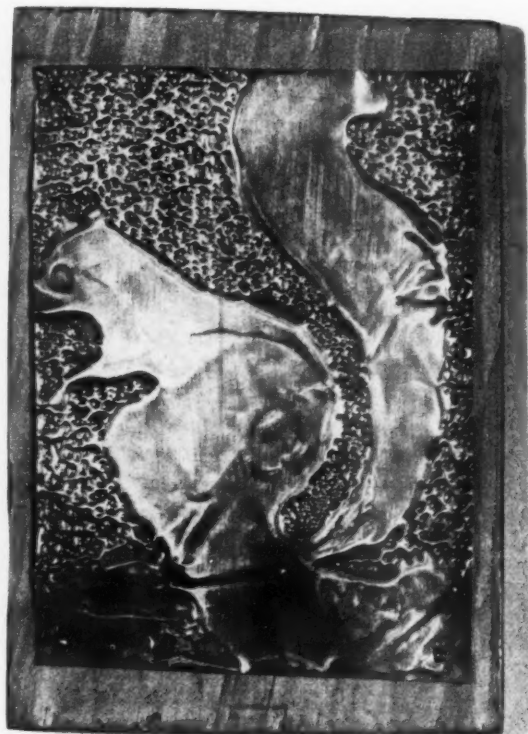
The pattern was laid on the piece of foil and held firmly. The design was traced simply by pushing down hard with an old ball point pen. This made an indentation deep enough to follow after the design had been removed. Then the background was filled in by using various techniques, leaving the smooth silhouette-type picture which appeared raised.

The backgrounds varied. Some were marked with little crisscross lines; some were dotted very closely with the tip of the corn holder; and



some were ringed with the nail head hammered down so that the rings overlapped.

The work was finished by nailing the picture on the plywood, which had been sanded by the boys and then shellacked. The eustacian pins were very small, and many of the children could not put them in their own pictures. We decided to let some of the more mature boys do that part of the work. An old discarded compass point was used to make a hole through the foil into the wood at each corner. Then the pins were pushed down and hammered.

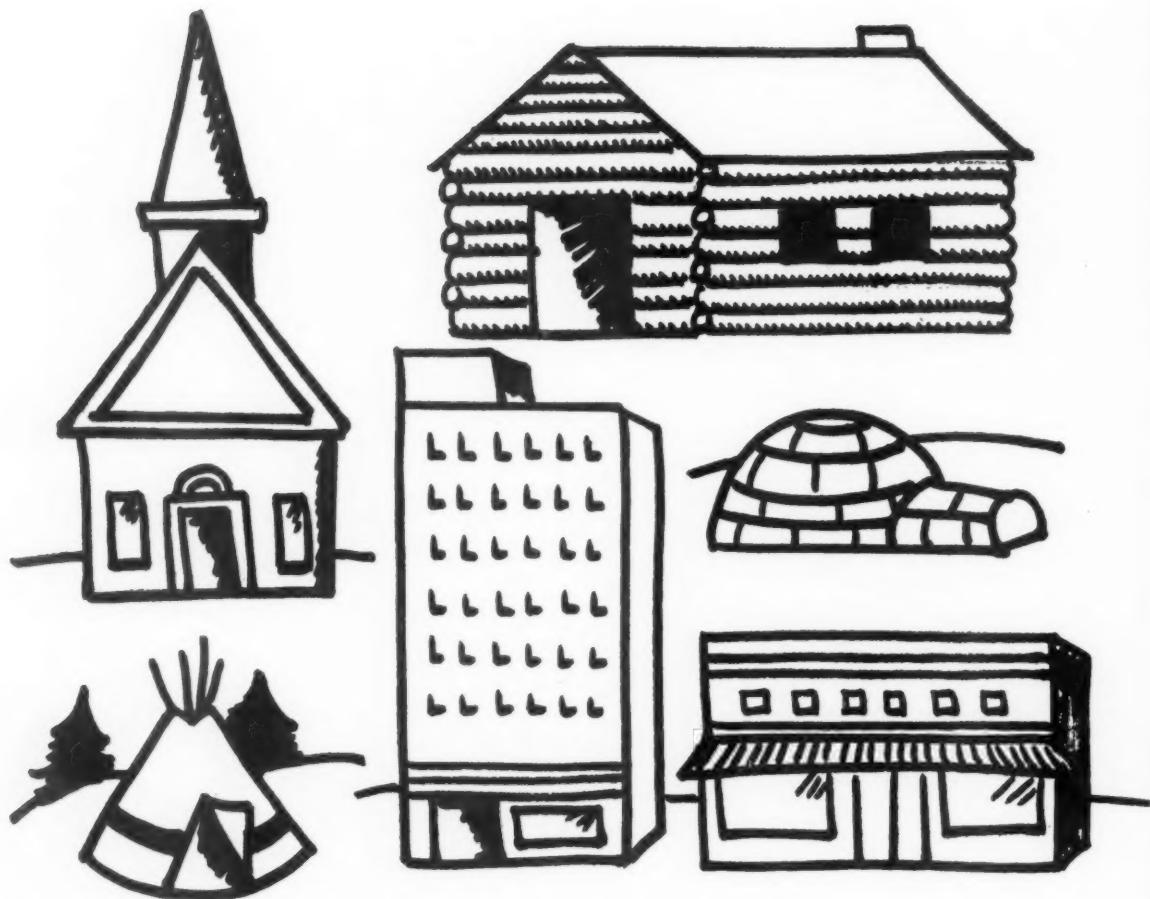


The children were very proud of their work. They had made something beautiful. They had worked together and had helped each other over the hard parts of tracing, sanding, and nailing.

I was interested to see that the children who usually did very poor work with crayons and paints did very well with this type of art work. They could bear down with all the muscles in their fists. Perhaps that is why this type of work was satisfying to them.

Buildings

The sixth of a series of step-by-step
drawings by Dawn E. Schneider



In making buildings draw the base,
Then all the upper portions place.
Complete with windows, chimney, door,
Indicate each separate floor.

The gingerbread boy

Here is a poem for choral speaking,
based on the story of the same name.

By Helen Kitchell Evans

There were once an old woman and
little old man
Who were lonesome as lonesome
could be.
"I will bake a nice gingerbread boy
out of dough.
Then we'll have a fine boy, you will
see."

Choir I

Choir II

Solo (high)

Solo (high)

So she made raisin eyes and a pink
sugar mouth.
"Ha, ha, ha! Ha, ha, ha!—Hee, hee,
hee!
Soon my gingerbread boy with two
feet and two eyes
Can start running errands for me."

Chorus

Solo (high)

Solo (high)

Solo (high)

So the old woman put the fine gin-
gerbread boy
In the oven and then closed the door.
Then the old woman took her old
broom while he baked
And began to sweep over the floor.

Choir I

Choir I

Choir II

Choir II

When she went to the oven to see
how he fared,
She called out very loud with sur-
prise.
For the Gingerbread Boy had hop-
ped out through the door
Right before the old woman's big
eyes.

Choir I

Choir I

Choir II

Choir II

Then the little old woman and little
old man
Called out,

Chorus

Chorus

Two voices
(High and Low)

"Stop, oh don't run
away!"

But the Gingerbread Boy just
laughed back and cried out,
"You'll not catch me by running all
day."

Chorus

Solo (high)

Soon the Gingerbread Boy met a
cow and she said,
"Sniff, sniff, sniff! I would like to
eat you."

Choir I

Solo (low)

But the Gingerbread Boy could out-
run the poor cow
So she stopped and just said,
"Moo-moo-moo!"

Choir II

Chorus

Solo (low)

Then he met an old horse and some
threshers at work
And they, too, wanted him but he
ran,
And he called out to them,
"I'm the Gingerbread Boy
You just catch me if ever you can."

Choir I

Choir II

Chorus

Solo (high)

Solo (high)

Then he passed up some mowers
and soon met a fox
And the Gingerbread Boy told him,
too,
"I have just outran everyone that
I have seen
And I'm quite sure that I'll outrun
you."

Choir I

Choir II

Solo (high)

Solo (high)

"Why I wouldn't chase you, little
Gingerbread Boy.
Could I help you across that wide
stream?"
So the Gingerbread Boy jumped
upon fox's tail
Never thinking the fox had a scheme.

Solo (medium)

Solo (medium)

Choir I

Choir II

"Better get on my back or you may
soon fall off
Now the water grows deep . . . I
suppose
You had better climb up even high-
er, my boy,
And sit right on the tip of my nose."

Solo (medium)

Solo (medium)

Solo (medium)

Solo (medium)

When on shore, the sly fox quickly
threw his head back
And his teeth went snip, snip with
great noise,
And the Gingerbread Boy went the
way we all know
Is the fate of all Gingerbread Boys.

Choir I

Choir II

Solo (high)

Chorus

Using modern art techniques in grade 3

By Jessie Todd



1

PICTURE 1. The horse and the horse heads were cut out of manila drawing paper and placed under a small piece of newsprint paper. Then Mary took a black crayon peeled and broken to one inch in length. She rubbed this over the horses. Then she added a little black tempera paint to give the accents. Mary can cut horses very quickly. The picture was made in 12 minutes. How very charming it is in its shaded quality!

PICTURE 2. Dick used finger paints. This picture was cut out of a large finger painting he made very quickly. Do you see the charming little birds in the upper right corner? The shading in Dick's is just as charming as that in Mary's horse picture but very different because it was made with finger paints.

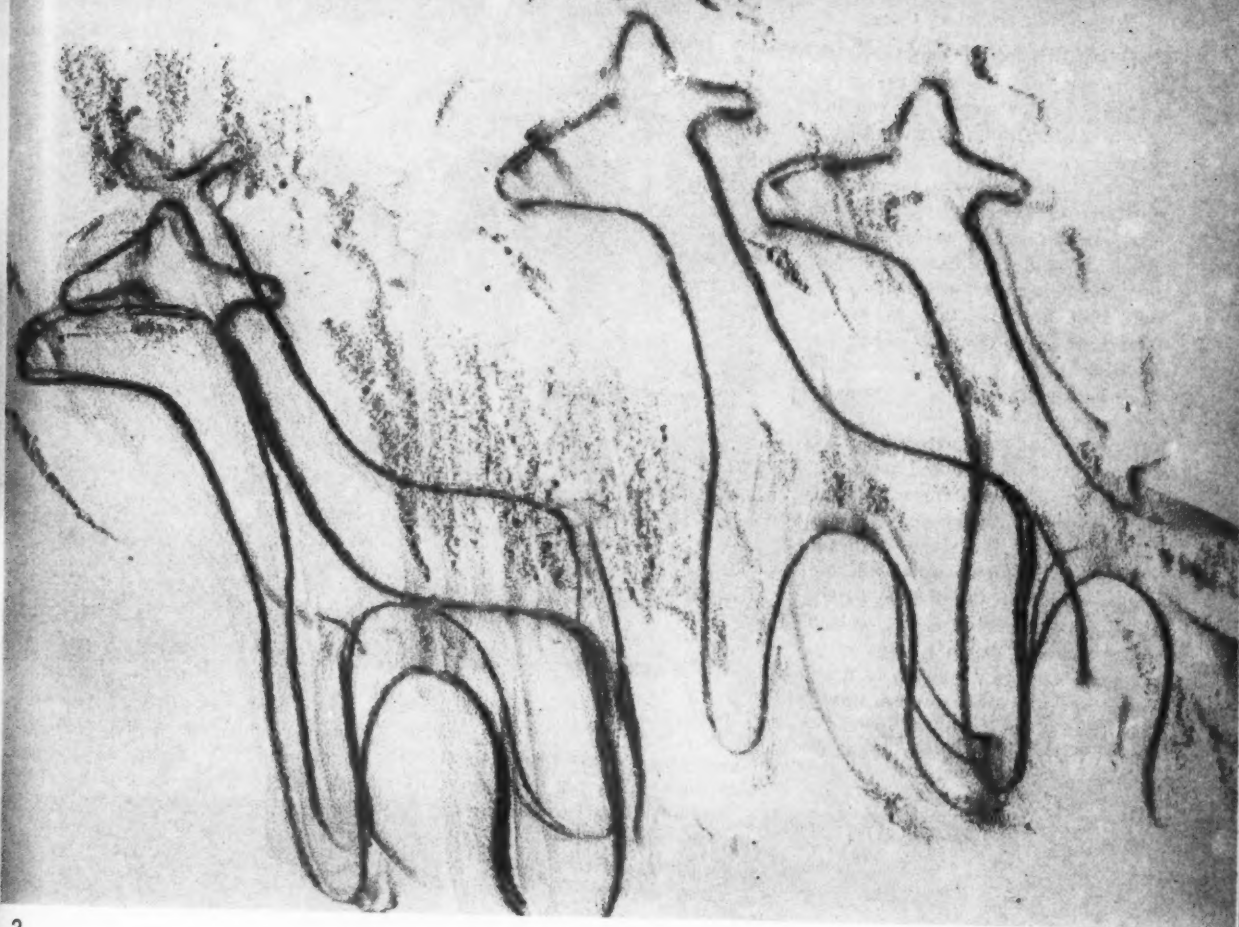
PICTURE 3. Modern textile designers would be proud to have made David's giraffe design. He first moistened a piece of stiff, smooth string and placed it on his desk in the shape of a giraffe. He then used a peeled wax crayon one inch long and rubbed

(Continued on page 16)



2

2



3

4

5

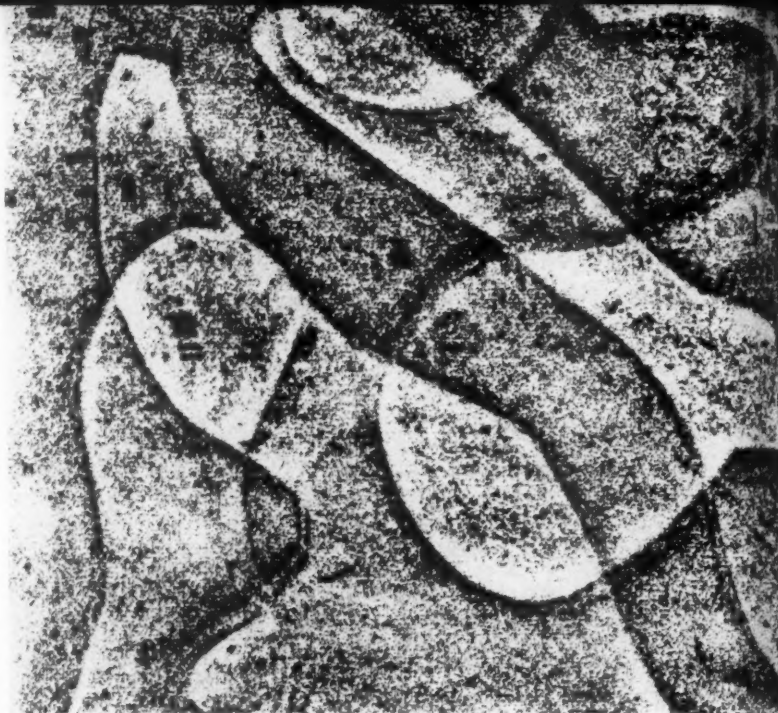


it over his string giraffe several times. How interesting the giraffes are in the way they overlap! The rubbing gave a shading different from Dick's and Mary's.

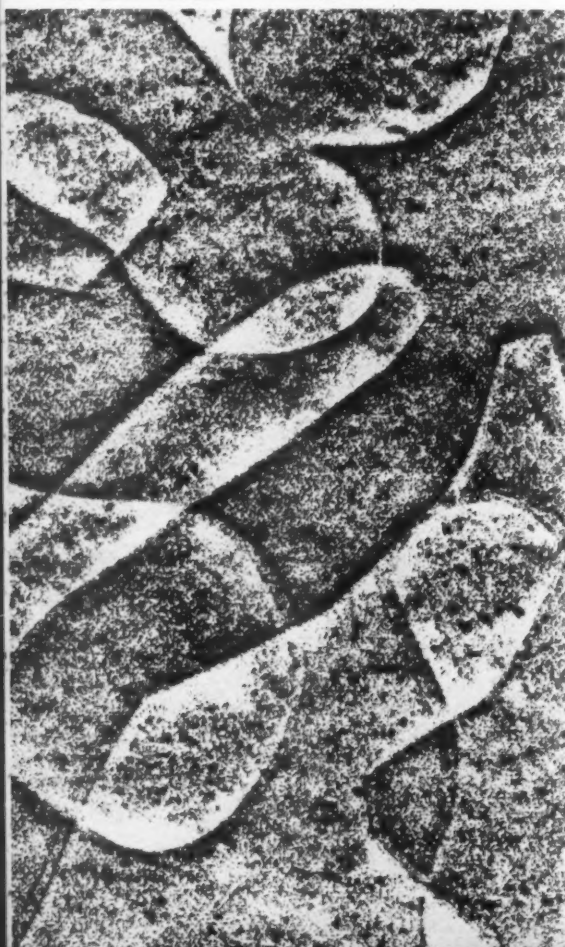
PICTURE 4. Isn't Judy's string witch wonderful? She placed the string on the desk in many different curves. She added the hair and broom after the string part was rubbed.

PICTURE 5. Judy then made another kind of witch. She first drew the witch and cat, using the end of a full-sized black crayon, as she drew over a piece of screen. After the picture was done, she put a piece of string on her desk and moved the paper over it several times to make the spooky, wiggly lines.

Pictures 6, 7, 8. Holes were cut in a paper. Then holes of different shapes were cut in another paper. These two papers were put on top of one another. Another paper without holes was placed on top of these papers. A broken, peeled waxed crayon was used to rub over the paper. The children made hundreds of these rubbings.



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Book Club Selections

For boys and girls 6, 7, and 8 years of age:

FOXIE. By Ingri and Edgar Parin d'Aulaire. Doubleday & Company

For boys and girls 9, 10, and 11 years of age:

THE CANVAS CASTLE. By Alice Rogers Hager. Julian Messner, Inc.

For older girls, 12 to 16 years of age:

FAR WEST SUMMER. By Emma Atkins Jacobs. Aladdin Books

For older boys, 12 to 16 years of age:

TICKTOCK AND JIM, DEPUTY SHERIFFS. By Keith Robertson. The John C. Winston Company

Square Dancing, Music, and Poetry

THE AMERICAN SQUARE DANCE. By Margot Mayo. Illustrated by Selma Gorlin. New York: Sentinel Books. 120 pp. \$1.25 (cloth bound); 60c (paper bound).

Margot Mayo, the author of this manual, founded the American Square Dance Group and launched the square dance magazine, *Promenade*. A perusal of her book immediately reveals that she has had practical experience in teaching square dancing, for in addition to giving calls, music, and illustrated descriptions of figures for folk and country dances, she also discusses such important subjects as: organizing a square dance evening, hints to callers, and music and instruments. A complete section at the end of the book is devoted to "Dancing to Recorded Music," and a selected list of suitable albums is provided. To make the manual really complete, she has also included a glossary of square-dance terminology and a bibliography of the literature on the subject.

HULLABALOO AND OTHER SINGING FOLK GAMES. Compiled by Richard Chase. Illustrated by Joshua Tolford. With six piano settings by Hilton Rusty. Boston: Houghton Mifflin Company. 58pp. \$2.00 (cloth bound); \$1.25 (paper bound).

This book of traditional English-American dances contains both children's singing games and folk games for young people and adults. The more adult traditional figure-dances

such as square dances, progressive rounds, longways dances, quadrilles, and contra-dances are not included. Tunes, verses, and fully illustrated directions for performing eighteen figure games are given. For the musical accompaniments, the keys of C, G, and F have been used so that the tunes can be easily read by children and teachers with limited musical experience, and so that melody bands can play the tunes. Full accompaniments are given for six of the dances; the melody is provided for the others.

PROMENADE ALL. By Janet E. Tobbit. New York: Janet E. Tobbit, 228 E. 43rd St. 48 pp. 40c (paper bound).

Though this is a compilation of song-dances rather than a complete manual, we must admit to a special affection for it—probably because we had such a good time learning some of these song-dances under Janet Tobbit's expert tutelage. As recreational director for the Girl Scouts, Miss Tobbit has had occasion to teach these dances to many groups; hence the directions are clear and specific. No piano or other accompaniment is necessary for these dances, as the dancers sing their own accompaniment. For this reason, no bass is provided in the music. A total of forty-nine song-dances are

given, some of them suitable for primary children and others which almost any age should enjoy.

COMPLETE NURSERY SONG BOOK. Edited and Arranged by Inez Bertain. Illustrated by Walt Kelly. New York: Lothrop, Lee & Shepard. 152 pp. \$3.00.

Included in this collection are 170 songs—many old favorites and others that are not so well known. The accompaniments are arranged so simply that one need not be an expert to play them. The lively illustrations in color by Walt Kelly add to the general attractiveness of the book.

A ROCKET IN MY POCKET: THE RHYMES AND CHANTS OF YOUNG AMERICANS. Compiled by Carl Withers. Illustrated by Susanne Suba. New York: Henry Holt and Company. 214 pp. \$3.50.

For six years Carl Withers, an anthropologist and folklorist, carried on a research project on the contemporary folklore of American children. This book is the result. It is a collection of over 400 jingles, chants, tall tales, riddles, tongue twisters, banter, and other current verbal nonsense, most of which children have made up for themselves. The gay appearance of the book—its big black type and the realistic line drawings which illustrate it—belies its origin as a research project.

book shelf

North Dakota

A child's guide to the United States

by Miriam Gilbert

We have a large wheat farm that stretches for miles and miles, and takes hours to cross on horseback. But my father tells me that our farm is small. When North Dakota was first becoming a state, some wheat farms spread out over two or three towns. All of my friends live on farms. Some of them have dairy farms. Over half the people in North Dakota live on farms. When the Garrison Dam development is finished, we will have more farm land available than ever before. It will be the world's largest earth-filled dam and will make more than a million acres of land available for irrigation in North Dakota.

Wheat is North Dakota's main crop because our winters are long. We have a perfect climate for wheat growing, and we have many hours of sunshine. On our farm we also plant flax, as it extends the seeding and harvesting seasons.

North Dakota's factories manufacture mostly what the farmers grow and produce. Many mills, warehouses, poultry markets, and creameries have been established. They make butter, cheese, condensed milk, flour, feed, and other grain products.

Fargo, our largest city, is the only city in the state that manufactures other than farm items. It is a shipping center, too. Grain, food-stuffs, and dairy, poultry, and farm equipment are forwarded from here.

Grand Forks, our other big city, does meat packing, flour milling, and processing of agricultural products. The University of North Dakota is at Grand Forks.

During the long, cold winter nights, my mother sometimes reads to us about the Indians and fur-traders who unknowingly were the first people to build North Dakota. As early as 1733 Sieur de la Verendrye, a French-Canadian explorer, led the first party of white men into what is now the state of North Dakota. Those men had to be really brave to venture so deep into unknown country. Verendrye National Monument honors this courageous explorer. It was not till many years later, in 1811, that Pembina, the oldest town in our state, was established. It was here that the first church and the first school in North Dakota were built.

When the French fur-traders came to bargain with the Indian tribes, they found the country so hard to travel through they named it the "Bad Lands." I have visited the Bad Lands twice and to me they are "good lands." All around the countryside strange shapes and forms have been scissored and carved like paper dolls by the wind and rain, and splashed in red, yellow, and brown. The Theodore Roosevelt National Memorial Park in the Bad Lands is a memorial to the 26th President of the United States. He spent several years ranching there. The old log ranch house in which Theodore Roosevelt lived is on display at the Capitol grounds in Bismarck.

Another fascinating sight in the southwestern part of North Dakota are the buttes. They are bare hills that rise 500 or 600 feet out of the plains. The Indians named each one and used them for landmarks.

I could have used a butte as a

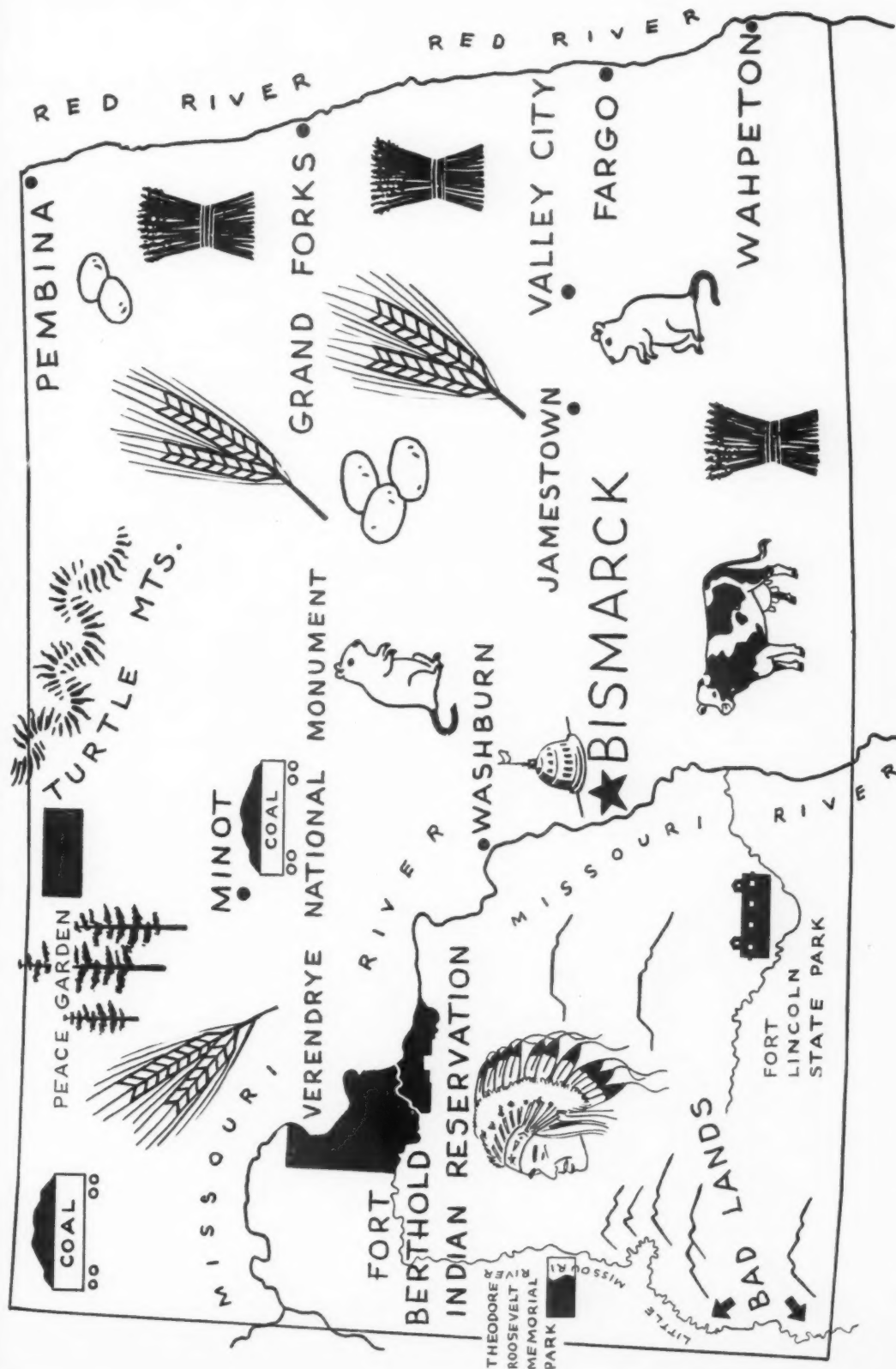
guide the year I went to the State Fair at Minot. The crowds were so huge, I lost sight of my mother and father every time I bought something. Even when the Fair is not on, Minot is a busy trading center. Large coal mines are near the city.

Indian warfare and the discomforts of pioneer life discouraged people from travelling to North Dakota for a long time. But when gold was discovered in the Black Hills in 1874, many new settlers were attracted. Bismarck, our capital city, supplied the gold adventurers with food and clothing, and gradually it blossomed like a desert flower into a thriving community. Now Bismarck is a supply city for the farmers and ranchers who live around it.

You may have heard North Dakota spoken of as "The Flickertail State" and wondered what it meant. If you lived on a farm, you would know. One of the most common animals in our part of the United States is the gopher, which is also called the "flickertail." It is this animal that gives North Dakota its nickname.

Have you ever heard of the Turtle Mountains? You would think they have lots of turtles; instead they are famous for their great variety of song birds. Along the north border of these mountains is a place known as the Peace Garden. On the Canadian and on the American side there has been planted a beautiful garden which commemorates the long years of peace between Canada and the United States.

Now aren't you interested in seeing North Dakota? When may we expect you?



using films and records

Two Health Films

Care of the Skin opens with a scene showing a young kitten industriously licking its paws. Little Billy thinks that he, too, can do a good clean-up job by licking his hands as he saw the kitten do. The film explains why this is not a satisfactory method for humans, and why the skin must be washed with soap. Animated drawings describing the structure of the skin are accompanied by narration in simple, non-technical language to supplement the story.

Save Those Teeth will be of special interest to the many children who have recently undergone the fluoride treatment. At the beginning of the film eleven-year-old Dan has just had a filling completed by his dentist, who points out that X-rays of Dan's teeth show two other teeth with beginning signs of decay. Dr. Orfield tells Dan that early decay can sometimes be stopped for a long time if proper care is taken by adequate brushing, proper food, a restricted use of sugar, and the fluoride treatment. The dentist makes his points impressive by showing the boy bacteria under a microscope and demonstrating on a dental model the way he will treat Dan's teeth with fluoride solution.

Both are one-reel black-and-white sound films. They may be purchased or rented from Encyclopaedia Britannica Films, Wilmette, Illinois.

Study Skills

Middle- and upper-graders, who always seem far more impressed by what they see in the movies than by

what Teacher tells them, may profit by *Keep Up with Your Studies*. This latest addition to Coronet's Basic Study Skills series treats the problem of daily assignments and how to handle them efficiently. Specific and helpful suggestions on organizing study time, study materials, and study conditions are presented.

The sound film is one reel in length and available both in color and black-and-white.

Arts and Crafts

Teachers of Arts and Crafts will be especially interested in the following handicraft teaching films:

Loom Weaving shows how the loom is threaded and the entire process of weaving a pattern is systematically carried through.

Decorative Metal Work shows the creation of an etched metal bracelet from start to finish.

Leather Work displays various types of leather. Then a design is transferred to dampened leather, and at last a coin purse takes shape.

Toys from Odds and Ends is a detailed portrayal of the making of a toy woolly dog from discarded materials.

Simple Block Printing. After a few examples of block printing are shown, the entire process of making such prints is demonstrated.

Each of these films is one reel in length. The silent versions may be purchased for \$30.00 each or rented for \$1.50; the sound versions sell for \$40.00 and rent for \$2.00. They may be purchased from Brandon Films, 1700 Broadway, New York 19; or

rented either from Columbia University Educational Films, 413 W. 117th St., New York or from Indiana University at Bloomington, Indiana.

Filmstrips from Britain

Filmstrips are now available from the British Information Services. Varying in length from twenty to sixty-six frames, they may be presented separately or in conjunction with a film on a similar topic. Each is accompanied by lecture notes. Among the titles are: "A Visit to London," "Sheffield: City of Steel," "Kent," "Meet the Trawler Skipper." These strips may be purchased for \$1.00 each from British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. To obtain a catalogue of these filmstrips, see our offer in the "Timely Teacher's Aids" section.

Fair Play

Sharing, taking turns, obeying the rules are some of the basic elements of fair play that Herbie and his brother discover in this motion picture. Primary and intermediate pupils, for whom the film is intended, will be helped to realize that, although it sometimes takes careful consideration, fair play is the way to have the most fun. Viewing the film will undoubtedly stimulate discussion of fair play as it applies to specific problems of everyday life. *Let's Play Fair* is one reel in length and may be purchased at \$90 in full color or \$45 in black and white from Coronet Films, Chicago.

Language

Another Coronet one-reel film admonishes pupils in the middle and upper grades to *Watch That Quotation*. Perhaps they actually will begin to have a little more respect for the direct quotation if the message is brought to them via their beloved movies. The film teaches the importance of quoting accurately, how to quote in speech and in writing, and how to read and listen to quotations. It stresses the fact that most of us use the words of others with less care or less skillful expression than this important practice deserves.

Physical Education

This approach to the teaching of basketball shows a game situation
(Continued on page 46)

Let's make kites

Helen Thomas Chick tells how you can correlate art activities with science by the use of this project.

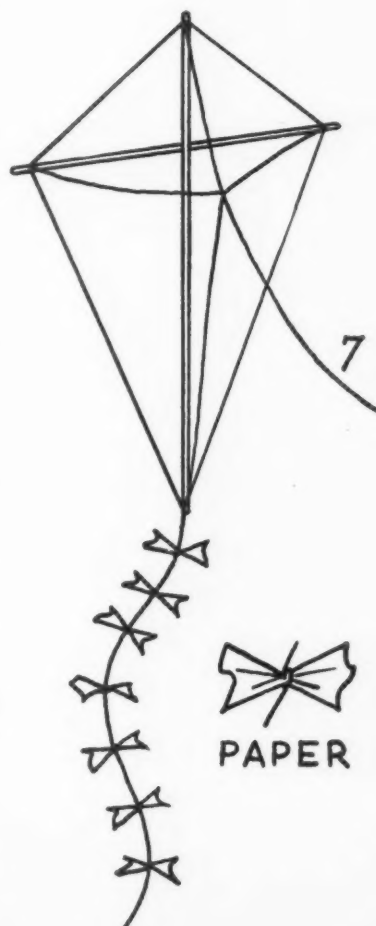
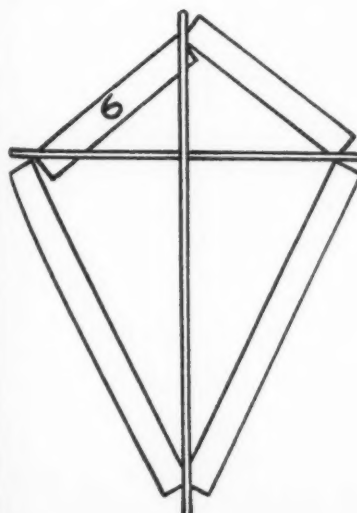
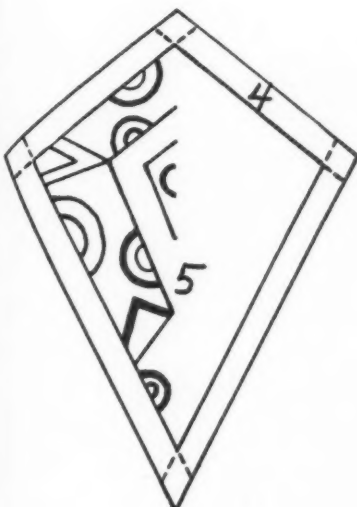
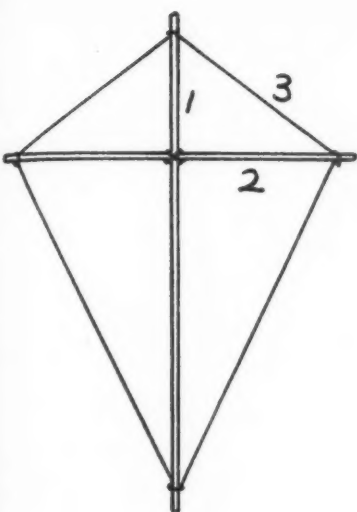
Children's interest in the wind and its work can be well motivated if art activities are correlated with this phase of their science. Few activities will be more interesting than that of making kites. The teacher will see possibilities for practical use of linear measurements, color, and design. She will notice how eager the children will be to learn how to use the ruler in connection with measuring the paper, sticks, and the cord that will be used for making the kite. Further, it should be gratifying for her to see how the children grasp knowledge concerning color harmonies and appropriate designs that should be used for filling a given space.

For the most part, the kite-makers will utilize discarded materials such as old window shade sticks, wrapping paper, and cord. They will need paste and water colors or crayons in addition to the discarded materials.

To make the kite, follow the simple illustrated outline below. The numbers refer to the labels on the diagrams.

- 1, 2** Tie the two thin light-weight sticks together at the center.
- 3** Complete the frame by tying a cord string around the ends of the sticks.
- 4** Place the frame upon the smoothly-pressed wrapping paper; trace the outline and cut paper $1\frac{1}{2}$ inches from the outline. The broken lines indicate areas that should be cut out.
- 5** To obtain symmetry in the design, draw it on half of the paper; fold the paper and draw it on the other half, then color.

- 6** Paste the designed paper on the kite frame.
- 7** Tie cord to the kite in the manner illustrated.
- 8** Make the tail from pieces of paper 4×3 inches, using about nine sections for the tail.



Using Papier- Mâché

Anna Dunser,
art director,
Maplewood-Richmond
Heights Schools,
Maplewood, Missouri,
tells how to make
a variety of interesting
objects from paper
strips and paste.

Papier-Mâché, strictly speaking, is paper pulp mixed with glue for molding objects, but the term is more loosely used to include strips of paper run through thin paste and used to cover objects whose shape one wishes to preserve. This strip papier-mâché is sometimes called paper sculpture.

Papier-mâché in its simplest form may be used by very small children. It is easiest to understand if one begins with simple objects like Indian rattles. Take a smooth round grapefruit or a large orange for the first attempt. Have a small pan of clear water, another of thin paste ready at hand. Tear newspapers or paper towels into strips about one-half inch wide. Dip the strips of paper, or pull them through the clear water, then wind them around the grapefruit. Repeat this dipping and winding until the object is entirely covered. This first coat of paper keeps subsequent layers from sticking to the fruit. Put on the second coat by dipping the strips into the thin paste. Four to six coats will be needed to make the rattle strong.

When the paper is dry and hard it forms a strong cover for the grapefruit. The cover is then cut into halves with a razor blade or sharp knife. (The teacher will do the cutting for the small child.) The grapefruit is taken out and the two halves of the shell are put together with more strips of soaked paper. The children may use alternate layers of "funnies" and black-print newspaper to know when they have the requisite number of layers. Then there will be no grief when the children attempt to paste the halves together.

Let the last layers of paper dry while you prepare a handle for the rattle. A small round stick about twelve inches long may be decorated. If no stick is available, roll a piece of newspaper tightly and cover with papier-mâché.

A hole is cut in the sphere just large enough for the stick handle; but before putting the handle in we must insert some small objects for the sound of the rattle. Use small pebbles, beans, buttons, or any other small objects. If all members of the class are making rattles, they can have a great variety of sounds by using different things in their rattles.

The handle is inserted and made secure by adding more strips. The children are now ready to decorate their rattles. Designs can be worked out on paper first. Thought and care should be used in this decoration, for in it lies the valuable art experience. The designs may be a series of attractive borders going around the sphere, or they may converge at the handle and at the opposite point. Or the design may consist of units that repeat on the surface around the rattle. The handle, too, can be decorated in keeping with the sphere, or it can be painted solid to repeat a color in the main design.

Spheres are not the only shapes that make attractive rattles. Small cardboard boxes may be used. The sand or other material for sound is poured in; then the lid is put on and covered with papier-mâché as part of the rattle. The boxes are then ready for insertion of the handles. The boxes can be rectangular or cylindrical (as a salt box). An oatmeal box may be cut down to make a drum shape. If the cardboard box is strong it may not need the papier-mâché covering but can be decorated directly on the surface.

Older children will use much ingenuity in finding unusual shapes for rattles and in forming handles. One boy used two drum-shaped boxes and had the handle connecting the boxes.

When one understands the method of using papier-mâché he may go on to other things such as toy animals, which are always a source of delight. These can be modeled in prepared clay, affording much opportunity for original work. Animals which are plump are best for strength, decoration, and appearance. The modeled animal is covered as we covered the grapefruit. If the clay is quite oily it is not necessary to put on a coat of strips dipped in clear water first, as the paste strips will not stick to the clay. When four to six layers of strips are on, the little animal is put aside to dry. When dry it is cut either horizontally or vertically so that the clay can be removed. Bits of clay may remain in feet, ears, nose, or tail, but they will do no harm. When the animal is made whole again, as was done with the sphere, it

(Continued on page 24)





is ready for some fine decoration. If a slot is cut in the top it becomes a piggy bank.

To make heads for dolls or puppets, the children model the heads with neck and shoulders of the prepared clay, then cover the model as was done in making the small animals. The head is cut in order to take the clay out and put together again. When the head is dry again, it is painted some color suitable for skin—orange, pink, red, brown or combinations of these. Later the features are drawn and painted to complete the face. Hair can be represented in various ways, the simplest being to paint it on. Yarn of a suitable color can be wound around a book, then stitched across the yarn to hold the strands together. The yarn is then cut just opposite the seam. Such wigs can be braided, curled (wet, around a pencil) or cut straight at any length. Or use paper curls.

Another method of using papier-mâché will eliminate the cutting or tearing of paper into strips. Cut pieces of newspaper into six or eight inch squares. Begin by smearing paste over the entire surface of one piece, then place another square on this and smear it with paste; continue

this process until you have used eight pieces with no paste on the top piece. This thickness of paper will be thoroughly wet and will bend easily. It can be cut into a flower shape, the petals turned up, and left to dry. When dry, it will be very hard and very durable. It can then be painted and decorated in any manner that suits the maker. If the paper mass of squares is placed over a round or a square cardboard box with the edges of the wet paper extended away from the box it will take the shape of a round or square shallow dish. One

who experiments with this method finds all sorts of possibilities.

Masks can be made of papier-mâché without too much tiresome handwork. They can be small and decorative or large enough to wear. For the small sizes one proceeds as in making heads except that only the front half of the head is modeled and no paper strips are put over the back. A paper clip or a hairpin is inserted at the top and toward the back for hanging the mask on the wall.

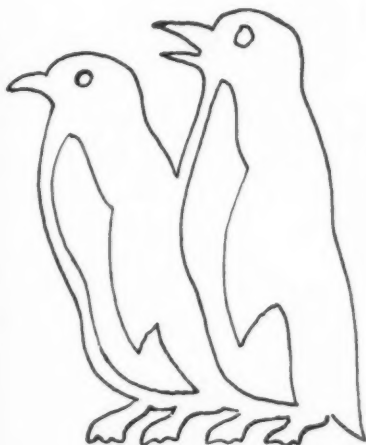
For life-size masks the model is made as it is for the small masks but if an entire class attempts to make these large masks it may require more prepared clay than is available. If this is the case, wadded newspaper may first give the general shape of the mask; then a layer of prepared clay is spread over the newspaper and the features are modeled in the clay. The strips of paper are then applied as in other papier-mâché ventures. When the mask is dry the paper and

(Continued on page 46)



Penguin silhouettes

By Agnes Choate Wonson

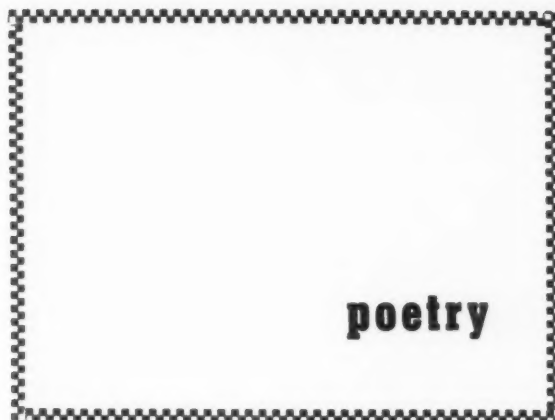


These perky penguins may be silhouetted in two ways: if you can procure real silhouette paper (with white back) you can easily trace the pair many times. Cut out carefully, cutting out also their white breasts.

Or the silhouettes may be traced from the pattern on white mechanical drawing or construction paper, outlined with drawing ink, and filled in!

Either way will give you some very satisfactory silhouettes, which may be put to various uses.

If outlined and filled in, use bright colors for your penguin-silhouettes (blue, crimson or even green). If they are colored on light blue, pink, or pale green construction paper, you will be delighted at the results!



poetry

Dire Need

Ila L. Funderburgh

I broke my bank with a hammer
And took out the wealth inside.
They told me that it was naughty,
But I said, "I must decide!"
I needed that money badly;
A man must look after his own;
My doggie is having a birthday,
And he asked for a rubber bone!

Polly Potato

Anne Murry Movius

Polly Potato,
Your coat is so brown,
And your vest is the whitest
Of any in town.

Your eyes wink at me
As if you would say,
"Have some of Polly
For dinner today.

"All baked in my coat,
Just bursting with pride:
And cook has put bits of
Sweet butter inside."

Of course I like Polly—
She makes me grow tall.
And so I will eat her—
Coat, vest, and all!

I'm Glad I'm Me!

Dorothy Dill Mason

I'd like to be a grizzly
And eat honey from a tree.
But when I see our bearskin rug,
Then I'm glad I'm me!

I'd like to be a robin
And go flying high and free.
But when a robin eats a worm,
Then I'm glad I'm me!

I'd like to be a monkey
And swing from tree to tree.
But when a monkey scratches fleas,
Then I'm glad I'm me!

Pussy Willows

Lois Snelling

I heard the March Wind calling,
"Kitty, kitty, kitty!"
And then I saw a sight
I thought was very pretty:

Up in a willow tree
Were fuzzy little kittens,
All swinging in the gale
Like tiny velvet mittens.

I said, "March Wiind, have they
Been trained in catching rats?"
He laughed, "Oh, no! These beasts
Are only willow-cats."

Lettering, a rhythmic art

Maria K. Gerstman describes
an effective way to teach lettering.

Whether it is to record a favorite verse or to design a greeting card, ornamental writing still has a place in our modern life. Taught in correlation with reading or composition, it adds new interest to the subject matter. Also, while training the child in the basic requirements of art—evaluation of form and rhythm—it influences his general attitude by demonstrating that real achievement may result from many small and consistent efforts.

A man who made a careful study of the effective way to teach lettering was the Vienna Professor, Rudolph Larisch. A short outline of his findings, arranged so as to be more easily remembered, will be given in the following. While it can be illustrated only on one of the many historical types of lettering practiced by Larisch—the simplest—it will point out the features common to all.

1. After the peculiarities of an or-

Figure 1

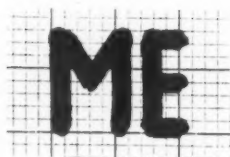


Figure 2

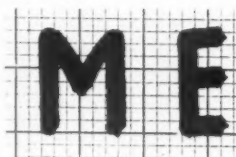


Figure 3



namental writing are thoroughly understood, letters should be written from memory, without the use of a copy, and in the simplest possible manner. This procedure is suggested to safeguard the expression of personality.

2. The area between any two letters should be large enough to avoid the impression of crowding (Fig. 1), yet not so large as to create the impression of separation (Fig. 2). The right amount of space must be developed through careful matching (Fig. 3).

3. All areas between letters must be equal in size. (Fig. 4) For a better understanding, the student may imagine all intermediate areas filled with small beads, one lying next to the other, with the same amount of beads rolling into each of the areas. Exceptions are letters with bights—like E or G—where inside areas appear partly absorbed by the letter.

Figure 7 (left). To determine the right starting points for the lines of an ornamental writing-field, the text first is fluently written down, then cut into single words which are laid out according to taste. The height of the letters as well as starting points are marked with pencil, after which the final writing may be done. Figure 8 (right).



Figure 4. Areas between letters must be equal in size.

SIEGEL

Figure 5. Right: the areas between letters are equal in size.

AIRLINE

Figure 6. Wrong: the distances between letters are equal in size.

AIRLINE

See Fig. 5 and Fig. 6, which are above.

4. Lettering has to be practiced on whole sentences, rather than on letters and words alone, since the beauty of a writing depends as much on the rhythmic repetition of space values as on regularity and simplicity of form.

5. Letters, in order to attain uniformity and personal appearance, must be fluently written—never drawn or constructed (Fig. 7). Beginners, until they have become proficient enough to use India ink and white or colored paper, are advised to start writing on squared paper where lines help proportioning, and to use blue ink, which flows easily from the pen.

6. The distance between lines and the gaps between sentences are optic devices to strengthen or modify the impression of a writing.

7. The margin to a writing should be considered like a frame to a picture. It must be kept in character with the impression of the writing as a whole (Fig. 8).

Thus defining the relationship between writer and written product. Professor Larisch has helped to revive the ancient art of lettering. The inheritance belongs to the one who gains personal understanding of its underlying principles, learns to quickly estimate space values, and writes with regular and easy strokes.

Snow men

By Golda Gaskins

The snow man makes his appearance as regularly as old St. Nicholas himself. Here is an easy way to get good-looking snow men with little work. Select snowy-white drawing paper and black construction paper. Provide rulers and compasses as well as scissors with which to cut the men out.

Let each child draw a very large circle with his compass. He may now cut it out. This is the foundation for the snow man. Draw a small-

er circle for the body of the man. Then a still smaller circle for the head. Three little circles make the arms.

A rectangle is the base of the hat. A square set exactly in the middle of the rectangle completes the hat.

Tiny circles of black paper serve as buttons and eyes. A little triangle makes a very nice nose. Each child will have his own idea of the shape and expression he wishes for his own snow figure.



Let's make covers for our books

Suggestions for easy
ways to make
attractive book covers
for new
or old books
by Grace Evelyn Mills

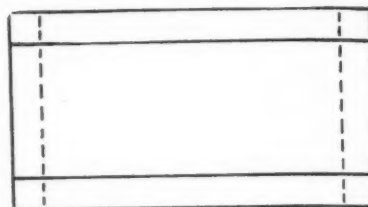
In our school, we have to use some very unlovely grammar texts. The insides are good, the bindings intact—but the covers! Ugh! Of course, they should have been covered in the first place; we realize that now—and that's what we'll do, when the new ones are issued next fall. Meanwhile, we've had fun giving those books new dresses. The illustrations show two easy ways to make covers. We used bright construction papers and made designs in black ink. The 12" by 18" construction paper will cover anything in the line of a text-book.

Toward spring, the covers we'd made became messy. Then we made book jackets. With the paper-cutter we cut strips of the right width the whole length of the big construction paper, which gave us three inches or so to tuck under at the ends. Here was quick, clean transformation—the grimy old books were fresh again.

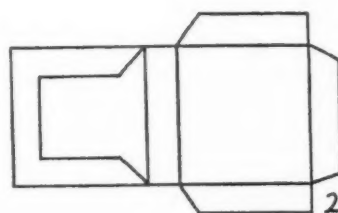
(One class utilized their finger paint jobs as book jackets. We have done this for books we wished to preserve and for favorite personal books. It's satisfying to find a use for finger-paint when we've done it purely for the joy of color in abstract design.)

But we noticed that book manufacturers' jackets serve other purposes besides covering up. Books wear jackets to help sell the book, for one thing; and of course, in doing so, they give us an idea about the book's contents. Every English teacher knows that her most appreciated bulletin board is the one exhibiting jackets of books in the library. So the classes which design jackets for their social studies books have a problem that justifies the full-time co-operation of the art class.

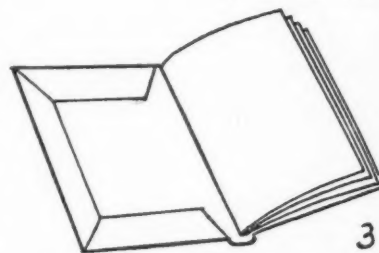
Ever try to cut a silhouette of your town's skyline? Somewhere in your town or city or countryside is the line that lends itself to a black-paper-cutting to paste at the bottom of a jacket of blue, or lavender, or yellow construction paper. It is worth while to take a walk around town and see what the roofs look like. What is the most important thing? What dominates the scene? Is it a storage tank, a building at the intersection of streets, a lovely spire? Perhaps your silhouette will combine several of your town's beauty-spots—they can be continuous in the silhouette, no matter if they are distant from each



1



2



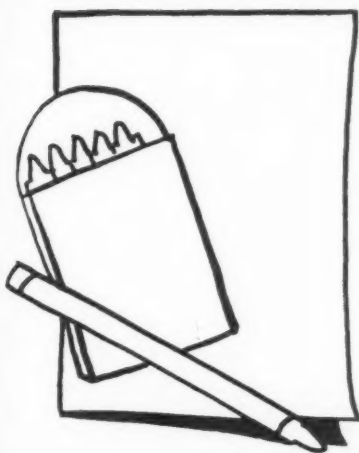
3

other actually. In schools where the center of interest is the community or the state, the immediate skyline is an interesting study. If social studies are concerned for your particular year with Egypt, or cliff-dwellers of the southwest, or medieval Europe, you must depend probably on pictures to develop your appropriate skyline at the bottom of the jacket.

The watercolor panorama in poster paint is effective, too. Choose a sky-colored construction paper. Design the panoramic view of mountains or

(Continued on page 47)



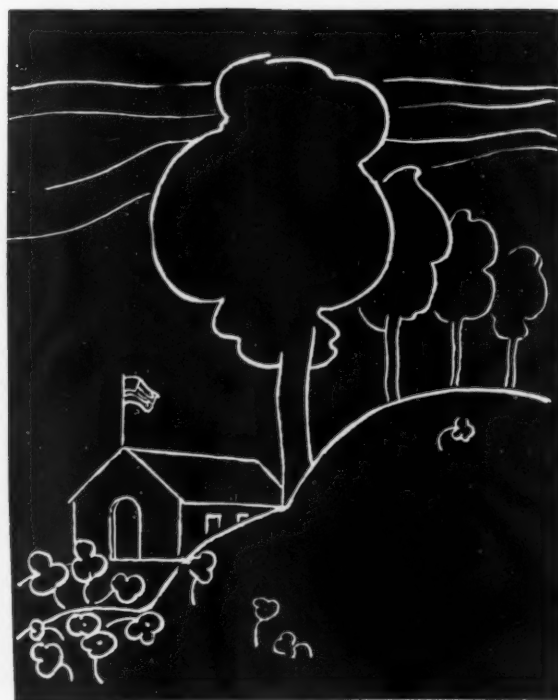
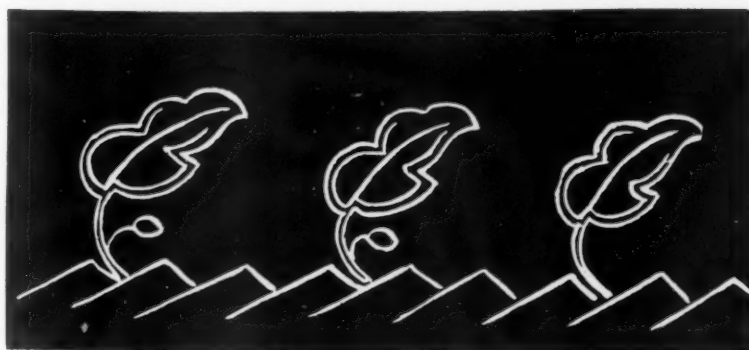
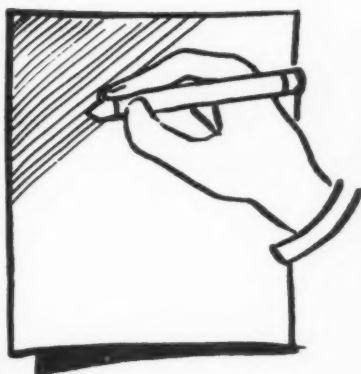


Crayon etching will serve as an interesting activity for the children of the upper primary grades and middle grades. The materials needed are always at hand: paper, crayons, and pencils.

Color a plain white sheet of paper with yellow crayon. Cover the paper well, as this will be a base for your work. Now color over the yellow with a black crayon. With a quite hard and very sharp pencil you will be able to scratch yellow lines or spaces to make a complete picture.

These three drawings are ideas for crayon etchings. Borders and all over designs may also be made in this manner.

Crayon etching



Sand painting

Ancient Indian
ceremonial art
by George R. Momyer

History

One of the oldest things under the sun has become one of the newest on the school arts program. The soft, warm colors of the painted desert glow in the sand paintings of the Pueblos and Navajos. They have artistic value and ceremonial significance and are worthy of some attention in the art course. A myth of the Navajos contends that their colorful pictures were drawn by the gods upon the clouds and were thus revealed to the Navajo medicine man. The Navajos could not paint upon the clouds, so, in the painted desert they found the most attractive colors and followed the divine command to reproduce the cloud paintings in their sand paintings.

They ground the colors, and after much practice became skilled in painting the ceremonial designs with native colors on the warm brown sand.

In recent years at National expositions, Chicago, New York, San Francisco, and at local ceremonials in the Indian country, Indians have been seen demonstrating this art. Only lack of suitable material has prevented experimentation in the same art in the schools. Such materials are now available and it will soon be easy to approximate the artistic work of the Indian, but there should be realization, not only of the artistic beauty, but also of the religious and ceremonial significance of the sand paintings.

The American Indian is very religious. In his own way, daily, he recognizes divinity in the glowing sun, the rustling leaves, the majestic mountains. At sacred times birds and beasts speak to him and the four winds bring him messages. To appreciate his art, and particularly to share it, one must feel the impress religious and ceremonial tradition make upon him.

Painting the Picture

A sand painting is usually a prayer, in springtime for abundant bloom, at harvest time a prayer of thanksgiving for food, a prayer for rain, a prayer for deliverance or from enemies.

The Indian goes out into the desert and brings in a blanket load of brown sand which he spreads evenly

on the floor of the medicine lodge, and arranges near by small bowls, each full of a colored sand that has been ground to a powder in a stone mortar. The colors are red, white, yellow, blue, charcoal black, and sometimes an additional shade made by mixing two of these. The blue is really a blue gray. The Navajo calls the gray fox a blue coyote, and a gray sheep he calls a blue sheep.

Every line of the sand painting is to be free hand, every color and figure from memory.

The level brown sand is made smooth as a floor with a flat stick. All is very quiet as the chanter goes out to plant the five plumed wands in front of the medicine lodge to let the gods and men know that sacred pictures are being drawn.

The artist, directed by the medicine man, places his bowls of color where he can reach them easily. Starting at the center of the floor and working out, he takes a very small quantity of the color in his enclosed palm and allows it to sift between his thumb and forefinger. When he makes a mistake he does not brush away the pigment. He covers his error by pouring sand upon it, and draws the corrected figure over the new sand. He blows on his hand at each change of color to remove any superfluous pigment.

The figures of the gods are first drawn, then their clothes are put upon them. The naked body is made in its appropriate color, white for the East, blue for the South, yellow for the West, and black for the North. The figures in the East are begun first, South next, West third and North last.

The male gods are made always with round heads, the female gods with angular heads, usually rectangles. The four sacred plants, beans, corn, pumpkins, and tobacco are often drawn.

Snakes and dragon flies guard the water supplies, dancers hold reptiles in their hands to frighten the evil spirits. A rainbow usually surrounds the sand painting. It is represented as a female goddess, her feet resting on the earth at one side, while her head rests on the earth at the other side of the sand painting.

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(Continued on page 42)



CLOUDS
RAIN AND
LIGHTNING



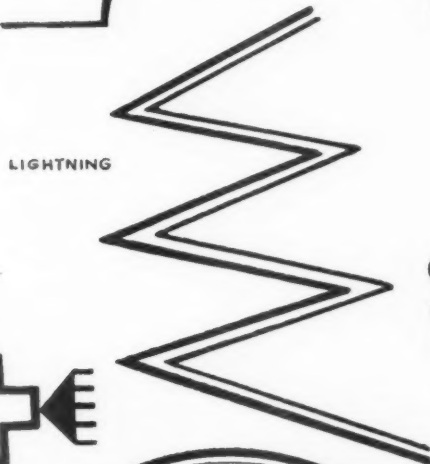
SUN RAYS OR CONSTANCY



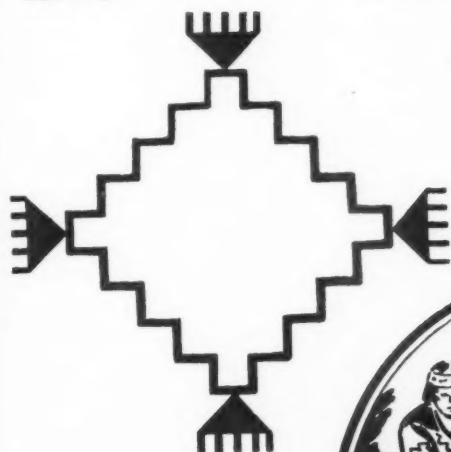
SUNRISE



WATER



LIGHTNING



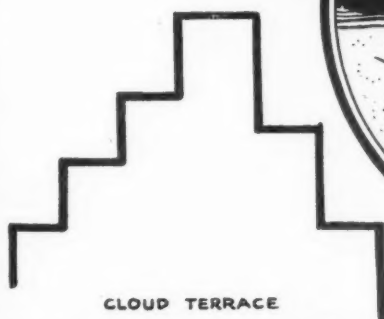
TURTLE - SACRED



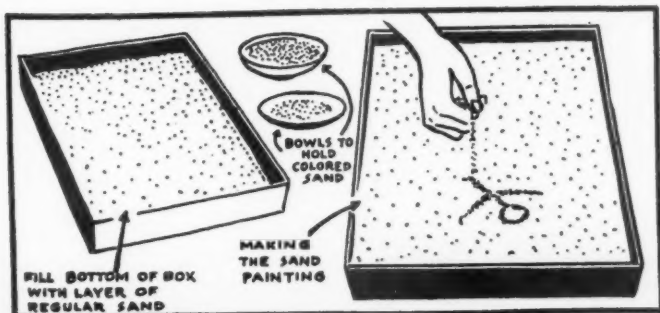
YEI - ADAPTED
FROM SAND
PAINTINGS



INDIAN ARTIST
MAKING A SAND PAINTING



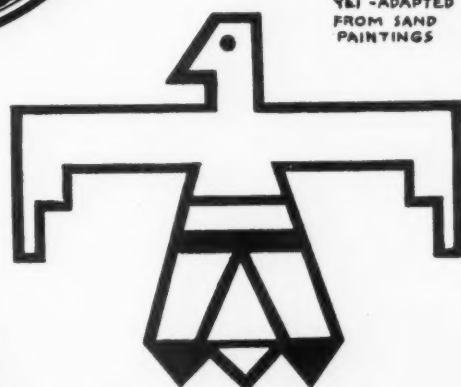
CLOUD TERRACE



FILL BOTTOM OF BOX
WITH LAYER OF
REGULAR SAND

MAKING
THE SAND
PAINTING

(BOWLS TO
HOLD
COLORED
SAND



THUNDERBIRD

Drawing straight line and curved line animals

Simple elements of animal drawing

We will limit our discussion to design animals. To establish a feeling of confidence in the pupil's ability to create, it is necessary that we first simplify the forms of all animals by placing them into one of two classes: *Oval* or *Rectangular*. It might be well to list animals that can be drawn with a circle or oval, and those that resemble a square, rectangle, or a similar straight-line geometric shape. When we think of an elephant, we immediately see a series of ovals or curved lines. This is also true of a cat, rabbit, and others. A dog, however, is made of a number of straight lines. This is also true of the giraffe.

The second important step in our animal drawing is the observation of predominating features or characteristics. When we think of a giraffe, we immediately picture an animal with a long neck. In the ele-

phant we see big round ears and tiny eyes. In the rabbit we see long ears. The horns and whiskers of the goat mark him clearly. The short feet, bulky body and tiny ears of the bear will assist us in drawing him, and we couldn't mistake the baby pig with cork-screw tail, "tin-can snoot" and short legs.

The third point we must consider, especially in the first few grades, is simplicity of line and shape. If a child can form a mental picture of the animal, as explained above in the first two steps, *then* he should apply it to paper with as few lines as possible. We can rest assured that this child will never say, "I can't draw!"

It might prove interesting to play an *animal game*. Divide the class into two groups or sections. The object of the game is to see which can produce the best animal drawings, using the fewest lines. The animals can be both "imaginary" and "real" or may be limited to one of the two.

The winning drawings of the "real animals" must of course be identified before they can be considered.

Action in animal drawings is seldom obtained in the lower grades. To be able to form a shape that resembles the desired animal is quite a satisfaction to the pupil. However, it is well to encourage the use of action whenever possible. The ac-

companying illustrations will clearly illustrate the method of obtaining action in animal drawings.

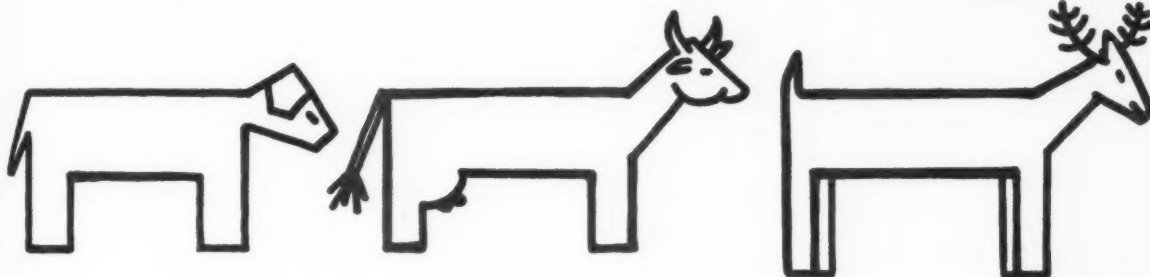
The beauty of making "imaginary" rather than "realistic" drawings lies in the unlimited possibilities of design treatment. Young children live in a world of make-believe, and it is to our advantage to use this characteristic whenever possible in building a good art foundation.

The small child should be encouraged to draw simple side-view animals before attempting a front or rear view, the latter being rather difficult. But to be able to draw an animal, whether imaginary or realistic is not enough. The teacher should find some use or application for the drawing. Too often a teacher stops at this point, and the best part of the art project is lost. Any number of good projects can be followed, using animals as the theme.

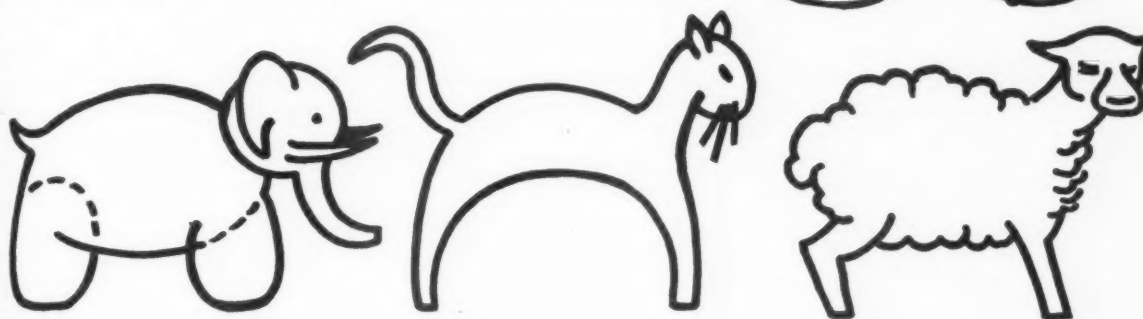
You will note that I first suggest drawing simple side views of animals. This is then followed by actually constructing the animal. I can not place too much stress upon the latter. In working with materials the child can better picture the animal in third dimensions. Too often a child works only in two dimensions, and although he may do nice flat work, he is at a loss when attempting to build or construct one of his creations.



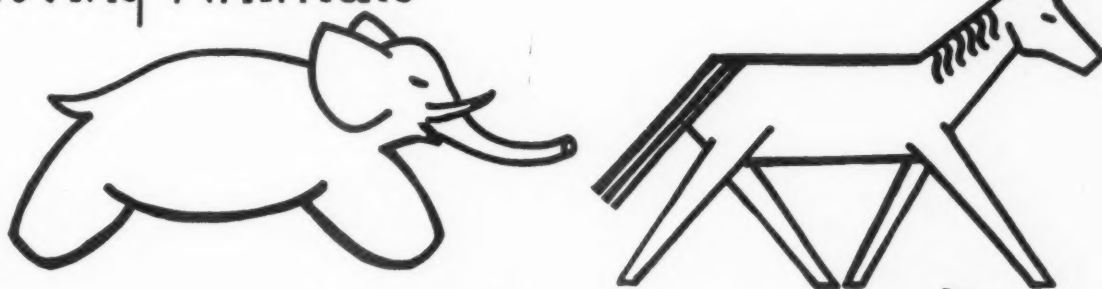
Straight Line Animals



Curved Line Animals



Moving Animals



Imaginary Animals



teaching tactics

A Desert Sandtable

One of the most realistic sandtables that our geography class made was an oasis scene. The palm trees were living umbrella plants, purchased from a florist, and were left growing in cans of soil which were buried in the sand. Around the plants (that look like palm trees) were grouped sheep and camels made of papier

mâché, and bright canvas tents made from scraps of awning materials. Celuloid animals are also attractive. Background showed Sphinx and Egyptian pyramids.

*Arleva De Lany
Eugene, Oregon*

Basic Word Tickets

This seatwork is suitable for children who cannot write, and may be used as soon as the first basic reader is put in their hands.

Have them cut out catalog pictures of Mother, Baby, and a few other characters in their reader. I have ready narrow strips of tagboard, and with a fountain pen, I print a list of names of these objects for each child. Pupils line up with their matchboxes half open, and I slip the words into their boxes. I do this about twice a week, using the words at the back of the reader for refer-

ence, each time checking off how far I have gone. The pictures go into scrapbooks.

On the blackboard I print a lesson similar to the reading lesson. Pupils use their "tickets" and set up this lesson at their seats (being careful not to place words upside down). As well as learning to recognize the words, pupils learn the similarity between the teacher's script and the printed page. A little later I make up my own board lessons, based on the new basic words, but not on the new reading lessons. A pupil who has set up his tickets asks an appointed senior pupil to check his story. If correct, he reads it back and puts his name on the blackboard.

In a few months pupils try to make their own sentences—with surprising success.

*Birdie Gray
Vancouver, British Columbia*

Pins and noodles

By Harry J. Miller

Very acceptable name-pins may be made by the small fry from odd scraps of wood and ordinary egg noodles, of the alphabet type. Besides, children like to spell out on these little wooden blocks the pet name or nickname by which they wish to be known to the group.

The wood is obtained from egg crates or orange boxes of $\frac{1}{8}$ inch thickness, or from veneer or plywood. After being cut and shaped with file and sandpaper, the blocks are given a liberal coat of Duco household cement.

Then the letters, which are alphabet noodles, are stuck into the cement by hand or with the help of a pair of tweezers. The whole block may be given a coating finish of clear fingernail polish, or the cement itself may be used as the final finish.

The pins, which are fastened to the backs with Duco cement, are obtainable at the dime store, tailors' trimming stores, and jewelry stores at a very nominal cost. Ordinary safety pins may be used as catches; they are stuck on with Duco cement or with scotch tape.

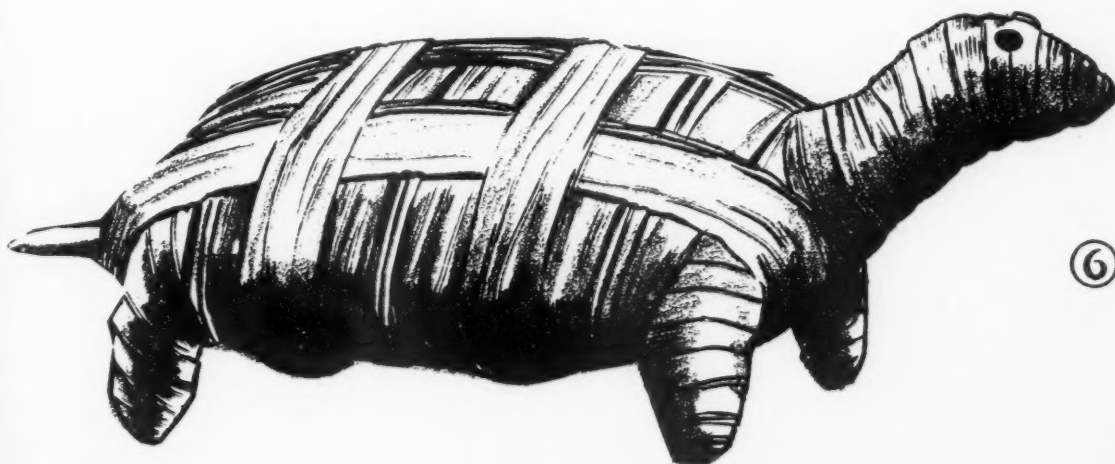
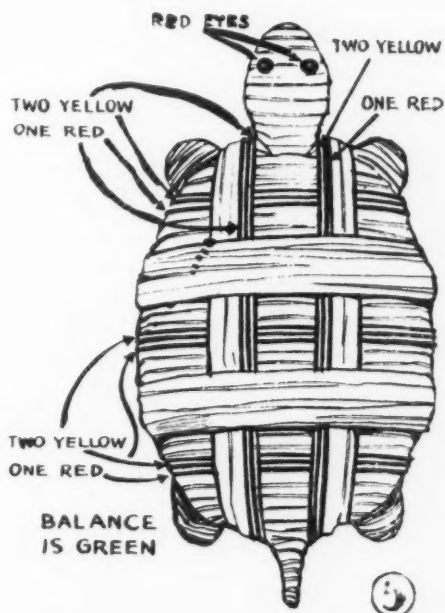
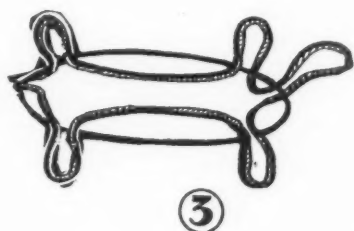
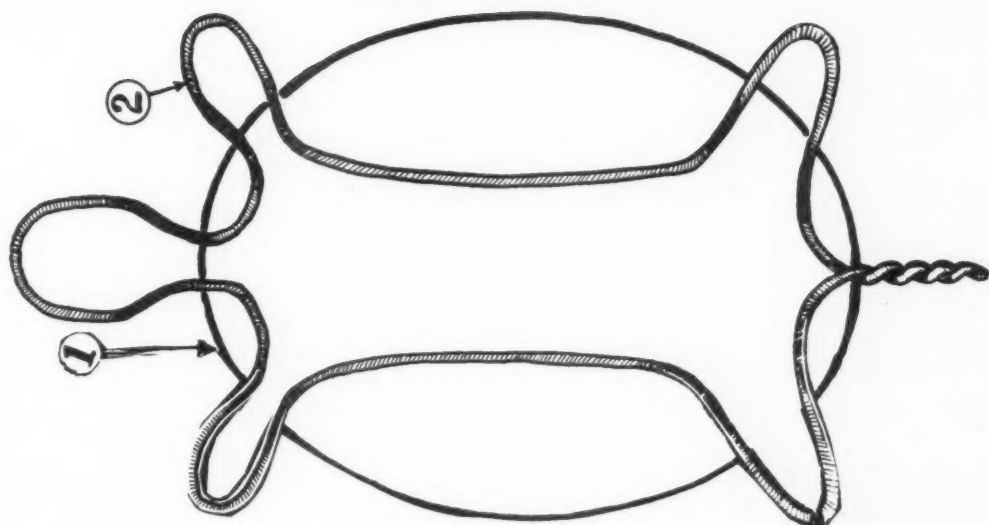


Turtle paper weights

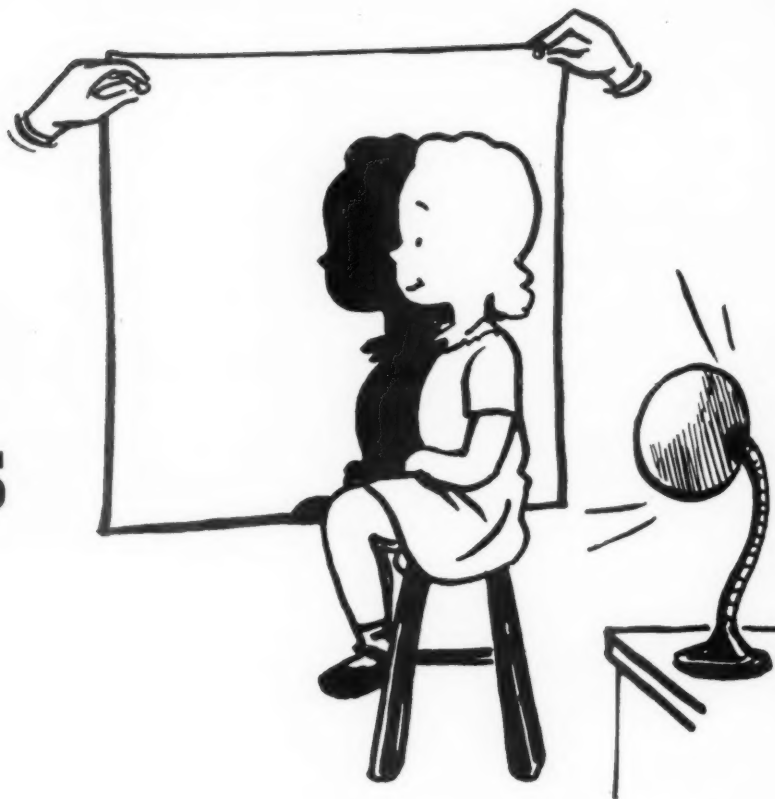
By Elsie E. Vogt

FACING:

Cut two pieces of heavy cardboard (Fig. 1). Use a heavy wire for the formation of the body. Form the head, neck, and legs and then wrap with crepe paper. It is so simple in shape, the children will find it easy to form (Fig. 2 and 3). Between the two pieces of cardboard place metal dressmaker's weights, pebbles, or other small weights, and bind together with crepe paper strips. Wind tightly so the body is solid (Fig. 4). The back may be padded to the height desired by using crushed crepe paper. Effective colors are leaf green for the body, vermilion red and light amber yellow for the markings (Fig. 5). Cut the crepe paper across the grain into strips one inch wide and pull through the twister. Form the outline for the markings first with the leaf green crepe paper raffia and then outline these markings with the red and yellow strands which have been corded tightly. Cross to form squares (Fig. 5). Use rust colored crepe paper for the eyes; cord a one inch strand and wind round and round to form a circle. Apply paste and press down firmly.



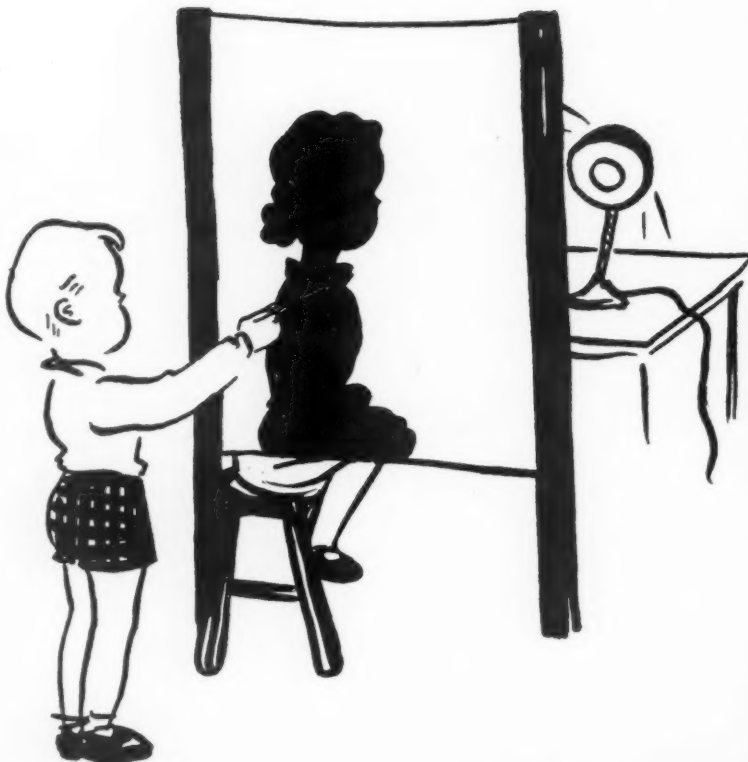
Shadow portraits



This is an activity that never fails to interest children. It also has the advantage of making satisfactory results in a difficult kind of art immediately within the grasp of all.

Thumb tack a large sheet of butcher's paper between two chairs, in a doorway, or on other upright frames. Seat one child in front of, and close to the sheet of paper. Place a lamp on her left side as shown, arranging it at the proper angle to make a clear profile silhouette on the paper.

On the other side of the paper another pupil, with a crayon, soft pencil, or colored chalk, may easily trace around the outline and "draw a portrait." They may be left just outline drawings or filled in (eyes, nose, mouth, and so on). Try some!



NARRATOR: It happened long before humans came to live in Australia. Then the animals and birds and reptiles talked with each other and understood each other. There had been trouble in the land, however, and the supreme ruler of all, the Sun, was angry.

SUN (*dignified*): All over the fair continent a battle had been raging, and the useless slaughter which had taken place had angered me. The feathered tribes had claimed to be superior to the animal and the reptile tribes. And the kangaroo fought the emu, the dingo fought the laughing jack, the wombat fought the cockatoo. And the weak, mean creatures like the bat and the owl joined first this side then the other according to which held the advantage. The stupidity of it all made me ashamed of my people. I hid my face, and darkness descended on the world. The battles ceased, and in the bewilderment the warring tribes forgot their differences.

EMU: Ah, Kangaroo, what foolish people we have been! See how we have angered the Sun.

KANGAROO: This trouble truly, Emu, we have brought upon ourselves. We must find some means of placating the sun.

EMU: But, Kangaroo, it is so difficult. With darkness all around, we are finding it hard even to find food.

KANGAROO: And in the meantime our children are hungry and afraid. Emu, get together your tribe! Tell them to gather all the fuel they can find. Build great fires and keep the fires burning continually. By their light we shall be able to gather food, and their heat will keep our little ones warm. The fires shall be lit.

NARRATOR: And all over the land great fires were started. And the animals and the birds and the reptiles hurried to and fro gathering food, while in the light of the flames the children danced and played. But in order to keep the fires blazing the cockatoos, the emus, the magpies, the laughing jacks, and the crows were forced to travel farther and farther afield to find the wood and the bark and the dry leaves. And so it was ap-

parent to them all that before long the supply of fuel would be exhausted. They feared the darkness once again.

EMU: Ah, Kangaroo! We are in a sorry plight. There are but a few hours left before the flames of our fires will die out. My tribe is weary—too weary to carry on. What is to be done?

KANGAROO: There must be some means of bringing back the light. Surely among all the tribes there is one creature who would know a way to appeal to the sun. We will summon all the tribes together and see what can be done.

NARRATOR: And so a great meeting was held. To the meeting came the creatures from every tribe. There were the wallabies and the dingoes, the mountain devils and the wombats, the laughing jacks and the lizards, the caterpillars and the snakes. And above every other voice could be heard that of the cockatoo.

COCKATOO (*shrilly*): I warned you all before. I suspected something like this was going to happen. No, you wouldn't listen.

WOMBAT (*gruffly*): Oh, stop talking a moment, will you? It was the same when we were fighting. You did most of yours with your tongue.

COCKATOO: I'll have my way, Wombat, and nobody is going to stop me. I...

KANGAROO: Enough, enough! We are getting nowhere.

LIZARD (*female*): Kangaroo...

KANGAROO: Yes, Lizard?

LIZARD: It might not be important, but something just occurred to me.

SNAKE: Something just occurred to me, too. The emu put its great foot on my head.

KANGAROO: Quiet, Snake! Let us hear the lizard.

LIZARD: There are two important people who are not at this meeting. Two who know more about the darkness than any of us.

KANGAROO: Name them, Lizard.

LIZARD: The owl and the bat.

KANGAROO: The lizard is right. The owl and the bat love the darkness. Perhaps they have some advice to

(Continued on page 38)

The coming of day and night

A dramatization
of a legend of the
Australian aborigines,
by Harry Reidy

offer us. (*Raises his voice*) Owl or Bat, are you hiding? Come forward if you are. We wish to ask your advice.

EMU: I am afraid, Kangaroo, that they are not with us.

KANGAROO: Go then, Emu, and bring them here. Use force if it is necessary.

KANGAROO: Owl and Bat, why did you not come when you were ordered to this meeting?

OWL: It was no concern of ours.

BAT: I agree with the owl. Your worries did not concern the bats.

KANGAROO: The darkness concerns us all. We have been sorely distressed.

OWL: How sad! Personally I find the life very pleasant. Ideal, in fact.

KANGAROO: And you, Bat?

BAT: Things can stay as they are for me.

KANGAROO (*angrily*): I am afraid that we differ from you. We wish the day to be light again. You both know the secret of light. I order you to tell us.

OWL: And I refuse to tell you. If Bat has any sense, he'll do the same.

BAT: Why should we bring back the light when the darkness pleases us so?

NARRATOR: And there was a great sorrow in the land. The curlew and the dingo howled long and loud for the light. Even to this day they still howl when darkness falls. And the curlew took his family to the home of the owl and pleaded with him.

CURLEW (*female*): O, Uncle, you would not refuse your niece. For the sake of my children, and the children of the other tribes, give us the light.

OWL: Please go away. You're interrupting my thoughts.

NARRATOR: And the cry was taken up by all the other creatures.

CHORUS: Oh give us light, Owl. . . . Please give us light.

BAT: I can stand their cries no longer. I shall tell them the secret of the light.

OWL: Fool! Hold onto your secret.

Let them starve. Then you and I shall have the world to ourselves. A lovely black world . . . no garish lights . . . no burning sun.

BAT: I can't stand this any longer. I will go to them and tell them the secret.

OWL: Fool!

KANGAROO: I have gathered you together again because the bat has something to say . . .

BAT: None of you has ever liked me.

When I would come out of my nest in the evening the children would run away from me—the elders try to kill me. Because you didn't understand me you did these things. Because I didn't understand you. I grew to hate you. While the world has been in darkness I have had time to ponder on many things. I wish now to gain your friendship—I wish you to look on me as a friend. For these reasons I will tell you the secret of the light. I will bring the light back to you.

(*Cheering*)

WOMBAT: I always said that the bat had a decent streak in him.

COCKATOO: Wait and see. That's my policy. Wait and see. I'll decide if there's any good in him after he's brought the light back.

KANGAROO (*shouting*): Everyone be silent. Let us hear more from the bat.

BAT: I am making a great sacrifice, for I love the darkness. My children delight to romp and play in the darkness. But so that the world may be happy again I will give you back the light. First I must have a boomerang.

LIZARD: Here take mine.

BAT: Thank you, Lizard.

NARRATOR: And all the animals and the reptiles and the birds stood in silence and watched the bat. He took the boomerang and with a mighty force hurled it toward the north, and it travelled around the earth and returned from the south. Again the boomerang was sent on its way. This time towards the west, and it travelled round the earth and returned from the east.

COCKATOO: A moment, Bat. We do not want to see how well you can throw a boomerang. We want light.

(*Continued on page 44*)

Spring art

When spring breezes blow into your classroom, have the pupils tell you what they think of at that magic smell. Develop the idea of freshness, joy and new life in all about, when spring drives cold winter away. As the discussion proceeds, list their ideas on the blackboard. Some of the suggestions might be: Planting Gardens, Watering New Gardens, Keeping Birds off the Garden, Plowing, Seeding, Fields in Their First Green Dress, New Animals on the Farm, Feeding New Animals, Feeding Chickens, New Kittens, New Puppies, New Wild Animals, Birds Caring for Their Young, Trees Beginning to Leaf, The Ice Breaking, A Spring Shower, Finding Tadpoles, Wearing Spring Clothes, Walking to School on a Spring Morning, Going Barefoot on a Hike, Snaring Gophers, Muddy Roads, Riding My Pony, Spring in a Maple Bush, Spring in Different Parts of Canada. By the time the discussion is over, everyone will be sparkling-eyed and eager to begin.

You know your class well by this time and know what points need to be stressed before giving out materials. Mention the center of interest. If you are using figures or animals, they should be large and show good actions. They should be colored in strong color, or if they are light they should be in contrast with what is behind them. Make a pleasing composition by filling the space well and in such a way that our gaze is led into the picture to the center of interest and kept there. If doing a countryside, remember to make the most of plowed furrows in contrast to a near green field, and maybe a far-away, fresh, light-green field, and still farther off a brown field. In

(*Continued on page 44*)

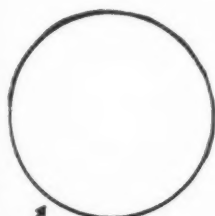
Felt needle case

By Dorothy Overheul

To make the felt-needle case shown in this picture, you will need: two circles of white felt and three circles of white muslin, or soft flannel; brown felt from which to cut the dog; a strand of green yarn.

Place the three muslin circles be-

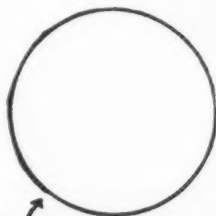
tween the felt circles. Loop the green yarn around the dog's neck and with yarn threaded in a needle, sew through the felt and muslin circles, so as to catch them in two places and tie. This gives the appearance of the dog being on a leash.



THREE PIECES OF MUSLIN



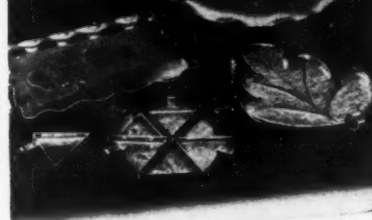
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request line in addition to giving the other information called for in the coupon on this page. You should receive requested items within thirty days. If you do not receive them, it will mean that the supply has been exhausted.

February Listings Reviewed

220: MATERIALS FOR STUDY OF RUBBER. Your unit on rubber will be considerably enriched by the use of this teacher's kit containing the following: two booklets, one on the history and development of the rubber industry, the other on the manufacture of tires; a flow chart on the manufacture of tires; pieces of

various kinds of rubber; information for ordering a free film called *The Building of a Tire*. The Firestone Tire & Rubber Company provides these excellent materials.

- 221: THE STORY OF TEA. Thirty-two pages of illustrated text tell the story of tea in an interesting and readable manner. The editors of the American Education Press wrote the story, using data and pictorial aids furnished by the Tea Bureau, Inc.
- 222: YOUR FUTURE IN AIR TRANSPORTATION. The School and College Service of United Air Lines has prepared this new 20-page booklet, illustrated with forty "on the job" pictures. Serving as a vocational teaching aid as well as a supplement to the aviation unit, the booklet outlines the benefits which air transportation offers to its employees and analyzes the necessary qualifications, duties, and promotion possibilities of thirty-three different types of jobs.
- 223: WESTINGHOUSE TEACHING AIDS CATALOGUE. The 1949-50 edition of this catalogue describes more than eighty charts, posters, booklets, and other materials which are available to teachers, either free of charge or for a nominal sum, from the School Service Department of the Westinghouse Electric Corporation.

(Continued on page 41)

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224: **THE CITY OF THE BEES.** The A. I. Root Company distributes this leaflet. Though the printed text covers both sides of only one page, there is an amazing amount of interesting information about bees—the functions of the queen, the workers, and the drone—and a description of the city in which they live.

225: **FACT SHEETS ON CANADA.** These seventeen fact sheets cover in a concise manner such information about Canada as its geography, government, history, population, natural resources, etc. They are supplied by the Information Division of Canada's Department of External Affairs and may be ordered in sufficient quantity.

New Listings

226: **FILM STRIPS AND OTHER PICTORIAL MATERIAL FROM BRITAIN.** Listed and described in this 6-page catalogue are a number of filmstrips, varying in length from one to twenty-six frames. (For further information on these filmstrips, see our "Using Films and Records" department.) They may be purchased from the British Information Services for \$1.00 each. Also listed are several sets of large glossy photographic reproductions numbering from seven to twenty-four pictures to a set. These picture sets may be purchased for \$1.00 per set.

227: **HOW TO USE AN ENCYCLOPEDIA.** This 20-page manual is designed for teachers and librarians and is intended to help them give pupils instruction in quick and effective use of a reference aid that should be valuable to them throughout life. The manual is prepared by the publishers of *World Book Encyclopedia* and is based upon that excellent set; but even though your classroom is not equipped with *World Book*, you will find the manual useful in making the most of whatever set you have.

228: **THE ROMANCE OF ELECTRICITY.** Elegant is the word for this 56-page booklet, which is much
(Continued on page 45)

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50th YEAR

Through the carefully selected advertising which appears in *Junior Arts and Activities*, you are kept aware of the newest and best material available in the educational field. Be sure to mention *Junior Arts and Activities* when writing advertisers.

Sand painting

(Continued from page 30)

painting is made in a given ceremonial is completed, the medicine man directs the destruction of the design. All is very quiet as one of the artists sprinkles pollen from a small bag over all parts of the sand

painting and a helper artist brushes the design into the foundation sand with an eagle feather. This sand is gathered in a blanket and is carried out on the desert, sometimes to be deposited in a shrine.

School Project

In school practice, a sand table or sand table top, about three feet wide and four feet long, with a one inch strip around it to retain the sand, is useful for practice, although for demonstration or exhibition purposes it is practicable to use the ground outdoors as the Indians do.

The sand table should be painted the color of the foundation sand, a rich brown. It will then be possible to practice with single colors on the sand board, returning each color at the close of the practice to its receptacle. In this way an unlimited amount of practice in the technique of dispensing the sand may be had without waste of materials.

Since the designs are made traditionally from memory, the novice should create his designs first on brown paper using colored pencils, then memorize the design and transfer it to the sand table in colored sands.

When practice has developed confidence and skill, he is ready to undertake one of the most fascinating ventures in all art, dry sand painting in colors. In Indian costume and with authentic materials he can demonstrate the art with fidelity. Whatever success is had, the amateur artist will marvel at the work of the Navajo and pay him understanding tribute as a true artist who is able to take the common things of life and weave them into a prayer.

References

Pictures of Navajo sand painting in color may be seen in the following books which are obtainable at most public libraries.

Bureau of American Ethnology, Eighth Annual Report, Read pp. 235-285, pictures on pp. 240, 260, 262, 264, 266.

Bureau of American Ethnology, Fifth Annual Report. Read pp. 385-451, pictures on pp. 397, 448, 450, 452.

Art and Archaeology, Vol. 34, p. 262.

New Horizons in Teaching

Suggestions we hope you will find interesting and helpful



Ever
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an
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You begin by getting a branch about 23 in. tall x 16 to 18 in. wide. Tie on tiny basket, toy chick, strings of beads, buttons or macaroni pieces which you color. See photo above how to use. Next, out of colored paper (yellow, green, red) cut out own hand-drawn tulips.

Your paper tulips should be $2\frac{3}{8}$ in. tall x $2\frac{1}{4}$ wide; green stem, 2 in. and leaves, 2 in. long x $\frac{3}{4}$ in. wide. Affix stem and leaves to tulip with sticky tape.

Now, color 3 or 4 eggs with paint or crayon or easter egg dyes and patterns. Let dry, then with sticky tape and string or ribbon make loop for hanging on tree. See how at right.

But before coloring shells, remember each egg must be "blown out" in order to have shells hang lightly without weight like Christmas Tree ornaments. See how at right.

We hope the foregoing is helpful to you just as millions of people daily find chewing delicious WRIGLEY'S SPEARMINT GUM is helpful to them. The pleasant, satisfying chewing just naturally helps relieve tension so that you feel lighter hearted and your work seems to go smoother, easier.

How to Blow Out Eggs—Prick pinpoint



at one end and make hole $\frac{1}{16}$ in. at other end. Put lips lightly to smaller hole and blow ever so carefully and slowly so as not to crack shell.

How to affix loops to the shells—Turn egg shell on its side and now with hardly any pressure at all (you must be most careful or you will crack it) stick on tape with ends of string or ribbon loop fastened underneath as shown, right. Loop 4 inches.



For a base—use a jar or a flowerpot. Fill with dirt or sand if large; if small, a flower holder and candy easter eggs.



Talking shop

(Continued from page 2)

handcraft engraving, etching, cutting, marking, or hammering. The Leather Craft Kit (\$9.95) has nine leather-working attachments, including a liner, deerfoot, punch, spoon, embossers, and cutters. The Marking Kit (\$7.50) includes a multi-purpose hard tantalum and carbide point which can be used for number marking and decorating jobs. These tools are manufactured by the Handcraft Division of the Burgess Battery Company, Lake Zurich, Illinois.

Happy Birthday!

On March 17th the Camp Fire Girls celebrated their fortieth birthday. Activities for 1950 are built on the theme, "Discovery Unlimited—An Adventure in Creative Living." Each Camp Fire Girl will be encouraged to explore the fields of applied and fine arts and to discover her own special creative interests—whether they are in painting, cookery, flower arrangement, interior decoration, knitting, writing, or other activities.

Safety Honor Roll

Recognition of your school's safety program by the National School Safety Honor Roll may be an incentive for greater student interest in safety. During the 1948-49 school year only 76 schools throughout the nation achieved this special recognition. The National Safety Council believes that more schools can qualify for Honor Roll listing and that all schools will benefit by this evaluation of their safety program. If your school holds an administrative service with the National Safety Council, it has already received testimonial forms and evaluation check lists. These materials must be filled out by May 31 and returned to the Council. Decisions on your school's application will be made by four judges, appointed by the National Safety Council.

Inexpensive Pamphlets

Available from the Pan American Union, Washington 25, D.C., are four illustrated pamphlets priced at 10c

each. Subjects are: (1) The chin-chilla and the tapir; the llama and its relatives. (2) Three South American rivers; international builders; great ladies. (3) Latin America at play. (4) Gold and silver; cacao, tapioca, Brazil nuts; orchids.

Attack on Illiteracy

New tools to help wipe out illiteracy in the United States have been provided by the Literacy Education

Project, sponsored by the U.S. Office of Education and the Carnegie Corporation of New York. The full kit for adult education consists of four readers, based upon adult experiences; a reading workbook; an arithmetic workbook; a language workbook; and several teacher's manuals. Cost of the entire kit is \$3.50. Orders and inquiries should be sent to the Educator's Washington Dispatch, New London, Conn.

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Coming of day and night

(Continued from page 38)

BAT: And you shall have light. I am dividing the great darkness. Then you shall have your light and I shall have my darkness.

NARRATOR: So again, with great force, he hurled the boomerang. Swiftly it sped to the west, then round the earth and back from the east. And as it fell at the feet of the bat, a glimmer of light appeared over the eastern horizon. Then there was great joy throughout the land. The kangaroos forgot their dignity and leaped in the air. The dingoes stopped howling and began to dance. And everybody was happy except the wicked owl.

SUN: Yes, because of the great sacrifice of the bat I consented to show my face again. Now when the owl ventures out in the daylight all the feathered tribes fly around, seeking an opportunity to peck at him; but when the bat comes out in the evening, no bird will ever molest him. And because of the part he played in the return of the sunshine, the little lizard still carries the mark of the boomerang on his neck.

Spring art

(Continued from page 38)

prairie scenes we want to stress the great distance if we can. Make your colors paler or bluer for far-off things.

Use water colors if you have upper-grade pupils. Very nice results can be obtained with tempera paint or wax crayons with intermediate or primary children.

Have the class pick out the best pictures. You might take one lesson to do this. The time will be well spent, because in discussing what makes some pictures very interesting, very easy to see from any place in the room, and very decorative, they learn much to help them in their next attempt. Do not discourage anyone but rather point out what is very good. Use these pictures to decorate your room for spring.

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Timely teacher's aids

(Continued from page 41)

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Using Papier-Mache

(Continued from page 24)

clay are removed from the back.

The painting of the masks, large or small, should be planned on paper. The children should consider design as applied to other things. The lines of the design should follow the shape of the features, around large eyes and a large mouth. If this idea is followed it will add to the prominence of the features. Many beginners are inclined to decorate a mask by painting signs, spots, or even pictures on the cheeks; these spots immediately become as important as the eyes, giving the mask the appearance of having two pairs of eyes. In the same way lines above or below the mouth will give the impression of two mouths unless the lines go entirely around the mouth. Another tendency that makes a mask confusing is painting lines or spots of color across the nose, breaking its continuity from eyes to mouth. A few words of caution by the teacher before the painting is begun, or in a criticism of the first attempts on paper, will help to make the masks more satisfactory when finished. However, if time and material are plentiful, the students can learn much by experimenting.

The secret of having fun with papier-mâché is in having as few rules as possible. Make things the way you want to. Do not depend upon recipes.

Films and records

(Continued from page 20)

from start to finish and gives the student a constant relation of the many parts to the whole game. Emphasis is placed on the rules and fundamental skills by carefully weaving them into the game in slow motion and normal speed. At the end of each quarter, a recapitulation is shown of each important point stressed during the quarter. *Basketball Is Fun* may be purchased or rented from Bailey Films, Inc., 2044 North Berendo Street, Hollywood 27, California. Purchase price is \$57.50 and the weekly rental is \$5.00.



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JUNIOR ARTS AND ACTIVITIES

Written communication

(Continued from page 7)

was of the early runic variety, very angular and simple. Try scratching some of these on small slabs of soft stone.

Roman or Greek writing might be shown as it appeared on coins or medals. Or, if a more elaborate project is desired, why not try making a wax tablet and stylus? Take two pieces of wood 5x8 or thereabouts. Hinge together with small pieces of leather and brads. Coat the inside of each thickly with paraffin. Sharpen the pointed end of a sucker stick and whittle the blunt end to make a paddle. Then you will have the typical equipment of the Roman schoolboy. Using the sharp end of your stylus you will be able to inscribe Roman letters on the wax. When you are through, you can rub them out with the paddle end and be ready to start all over again.

We have described just a few of the innumerable possibilities in such a unit. May we suggest that a written Communication Museum would be a fitting climax for your work? Other classes may be asked to view the items made by your class, and explanatory talks may accompany the presentation.

Let's make covers

(Continued from page 28)

plains or both, choosing the easy-to-draw characteristics of the area you have chosen: flat-roofed houses and palm-trees and a "shadoof" for the Nile valley; forests and wigwams for the early American scene—let your textbook decide.

For the mathematics books perhaps you'd like to make a geometric pattern in a panel drawn a little smaller than the book itself. The design you make with a compass has a place here, too; or you might like bands of numbers—Roman, Arabic, and Mayan, to decorate the book at top and bottom.

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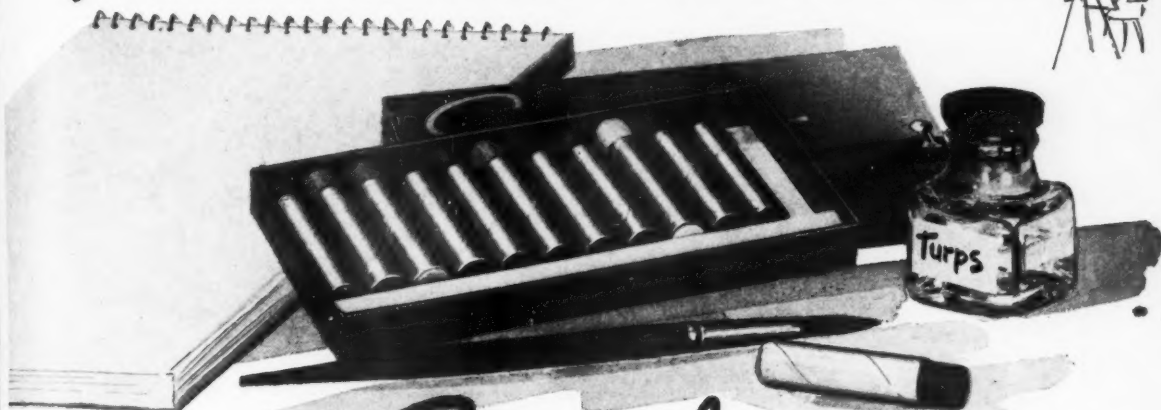
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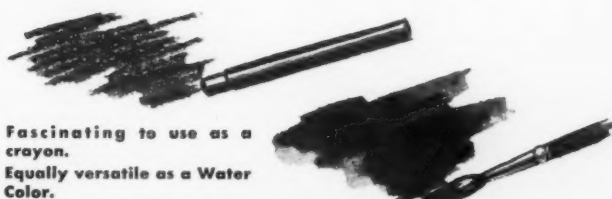
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